REPORT RESUMES

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FRESHMAN ENGLISH AT THE UNIVERSITY OF TULSA, COLUMBIA BASIN COLLEGE, AND WESTERN STATE COLLEGE OF COLORADO.
BY- NELSON, BONNIE E., COMP.
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FOR A REPORT ON COLLEGE PROGRAMS IN FRESHMAN COMPOSITION, THE ASSOCIATION OF DEPARTMENTS OF ENGLISH OBTAINED SYLLABI, AND COURSE DESCRIPTIONS FROM DIRECTORS OF FRESHMAN COMPOSITION AT 66 COLLEGES AND UNIVERSITIES. AMONG THE DATA ASSEMBLED FOR THE FULL REPORT (AVAILABLE AS TE 500 190) ARE THE DESCRIPTIONS OF FRESHMAN ENGLISH AT THREE INSTITUTIONS, WHICH ARE CONTAINED IN THIS DOCUMENT. THE FIRST SECTION INCLUDES A DISCUSSION OF COMMUNICATIONS 123 AT TULSA UNIVERSITY AND THE SYLLABUS FOR THE COURSE. THE SECOND SECTION CONSISTS OF AN INSTRUCTOR'S GUIDE TO FRESHMAN ENGLISH AT COLUMBIA BASIN COLLEGE AND DISCUSSES COMPOSITION, COMMUNICATION, AND BASIC SKILLS COURSES, AS WELL AS PLACEMENT PROCEDURES. THE MAJOR PORTION OF THE DOCUMENT CONSISTS OF A DETAILED DESCRIPTION OF COMMUNICATIONS 1, 2, AND 3 AT WESTERN STATE COLLEGE OF COLORADO. THE NATURE OF COMMUNICATION AND THE PURPOSES OF THE COURSE ARE DISCUSSED, AND TEXTS FOR THE COURSE, TEACHERS GUIDES, TESTS, SHEETS FOR RATING CLASS ACTIVITIES, SUGGESTED READINGS, AND TOPICS FOR CLASS DISCUSSIONS ARE INCLUDED. (BN)

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FRESHMAN ENGLISH AT THE UNIVERSITY OF TULSA, COLUMBIA BASIN COLLEGE, AND WESTERN STATE COLLEGE OF COLORADO

The Association of Departments of English collected syllabi and course descriptions from directors of freshman composition at sixty-six American colleges and universities. A survey report based on this information, College Programs in Freshman Composition (1968) by Bonnie E. Nelson, is available through ERIC as TE 500 190.

Because many of the directors sent information which is not available to the public and which could not be included in the full report, some of these program descriptions are reproduced here in one of ten auxillary reports: See also:

TE 500 191	State University of New York at Buffalo
TE 500 192	University of Hawaii
TE 500 193	Antioch College, Baker University, Clark University, Elmira College, Emory University, Juniata College, University of Maryland, Swarthmore College, and Tulane University
TE 500 194	University of Tulsa, Columbia Basin College, and Western State College of Colorado
TE 500 195	Junior College of Albany, Amarillo College, Bakersfield Junior College, Beckley College, California Concordia College, Cazenovia College, Colby Community Junior College, Grand View College, Harcum Junior College, Jefferson Community College, Lakewood State Junior College, Miami-Dade Junior College, Monroe County Community College, and Portland Community College
TE 500 196	University of Kentucky, Ohio State University, Purdue University, and Southern Illinois University at Carbondale
TE 500 197	Augustana College, Central Washington State College, Clarke College, State College, at Framingham, Harding College, Emporia State Teachers College, and King's College
TE 500 198	Bob Jones, Duquesne, John Carroll, Kansas State, Marquette, Northern Illinois, Washington State, and Washington Universities, as well as the Universities of Alabama, Dayton, Minnesota (Duluth), and Mississippi
TE 500 199	South Dakota State, Southern Illinois (Edwardsville), Tufts, and Wake Forest Universities, as well as the Universities of North Carolina, Santa Clara, Southern Florida, and Southern California

BONNIE E. NELSON, COMPILER
MODERN LANGUAGE ASSOCIATION
1968

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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UNIVERSITY OF TULSA

Organization of Classical Rhetoric

Chapter I "Introduction" (one week)

Chapter IV "Style" (four weeks)

Chapter II "Discovery of Arguments" (the Topics) (two weeks)

Term paper discussed in class (two weeks)

Chapter III "Arrangement of Material" (two weeks)

Chapter II "Discovery of Arguments" (the three Appeals) (four weeks)

Suggestions for teaching the various chapters. These suggestions may be followed even though you do not follow the organization indicated above.

Chapter I: Initial assignment either in Speeches or in Corbett pp. 3-20. The instructor's analysis of these selections should include transference and explanation of terms from the first-semester text. (This attempt to tie the two texts together will probably be more relevant next semester, after all freshman have used The Strategy of Style.)

Pages 20 to 29 state in general the whole substance of the text and the students may therefore profit from outlining this section. In assigning these pages, the instructor should make the following modifications:

p. 22: Change heading "Five parts of a discourse" to "Five phases of rhetoric" (this to avoid confusion with the five parts discussed under "Arrangement")

p. 23: If the instructor is delaying the presentation of logic, the last paragraph should be expanded.

p. 25: In the first paragraph, scratch four common topics of Aristotle and refer to the list on p. 97. Relate the material of the second paragraph to horizontal and vertical development of the first semester text.
In the fourth paragraph show how the six parts cited by the author of Ad Herennium can be changed to five (combine two and three) and thus be consistent with sections on arrangement.

Chapter IV: We suggest stydying style as the first major area of emphasis as a natural continuity from The Strategy of Style and to establish a firm ground for further writing of whatever type. This section should include the Corbett chapter on style, selected readings, a study of paragraph coherence and organic unity of the total essay. Thesis statement should be approached in relation to organic unity.

Chapter II: The Topics, pp. 94ff.

Definition section (pp. 97-102) might be enlarged by adding the section on definition in Chapter I (pp. 40-45).

The comparison section and the relationship section (pp. 111-119) should be taught with or certainly near the critically important short section "Formulating a Thesis."

Circumstance (pp. 119-124) can either be included with the abbve three topics or be covered with the Special Topics in a short session.

Term Paper: The term paper assignment should be made in relation to the last topic, testimonial. We suggest that both the explanation of term paper procedure and the due date be placed earlier in the course so that the procedure used in this class may serve as a basis for term papers which students are required to write in other courses. This paper cannot be successfully completed, however, until the last month of the course.

Chapter III: The reading assignments here can be very brief and effectively combined with selections from Speeches which have particularly well defined sections to illustrate part of the discourse the Corbett assignment describes. Suggested reading assignments:

pp. 273-288
288-295
295-297
209-302
302-312

The following modifications should be noted when the assignments are made:

p. 277: Omit third sentence as contradiction

p. 294: Omit the second paragraph and re-emphasize the need to work inductively when doing the term paper.

p. 298: The section on refutation by reason will need extended development.

Chapter II: The Appeals:

Rational (pp. 39-80) See supplementary sheet

Ethical (pp. 80-86)

Emotional (pp. 86-94) Return to style section for schemes and prose rhythm.

The Appeal to Reason:

It is an unfortunate fact in the learning process that mastery of any discipline, while it may insure the attainment of critical ability for the student, is less likely to provide creative ability. With specific reference to the section in *Classical Rhetoric* dealing with the appeal to reason, the above distinction between critical and creative activity becomes as follows: We may with good success teach the student to see the difference between logical and illogical processes in someone else's arguments, though we are far less likely to render the student actively able himself to think logically. Accepting this limitation at the outset, we may better be able to examine what exactly we wish to accomplish by treating logic in the course. Thus, while it is unlikely that mastery of valid logical forms will cause the student to begin to think and reason logically, we may, by providing him with the logical equipment to react critically to arguments with which he is confronted, enable him to understand in more than a vague, common-sensical way, the intricacies of fallacy and validity. And it is with this limitation that we can better examine the section in the text on the appeal to reason, hoping the while that when criticism comes, creativity is not far behind. Our feelings about this section of the text shall be twofold--first, suggestions as to arrangement, emphasis, and elaboration; second (and later), practical proposals and aids to expedite these suggestions.

Logic may be seen as the study of three things: category, relationship, and hypothesis. We feel that the rules and forms of logic presented by Corbett should be approached only after what is at least a preliminary treatment of these three elements, to the end that when the student does study the text (the rules of which can easily be fitted on one page) he will understand their dynamics as well as their form.

CATEGORY:

Aristotelean logic is based entirely upon thinking in terms of categories. Once the idea of a category, by whatever means, is established in the mind of a student, the rest of logic follows easily and naturally. A great deal of emphasis should be placed on Corbett's (and the instructor's) presentation of the nature of definition, the giving and meaning of names, generic and specific. It is at this point that the notion of distribution should begin to be introduced.

RELATIONSHIP:

Once the concept of categories is established, distribution (i.e., inclusion and exclusion and uncertainty) is introduced, the student should examine the various relationships, within and between, categories. The "causes" (material, etc.) should be dealt with in greater depth thn is done in the text. More importantly, Venn diagrams should be introduced at this time, making possible the mastery of the concept of distribution.

HYPOTHESIS:

At this point, the student is ready to learn the distinction between truth and truth functions. That is, he must see the difference between validity of form and truth of statement (externally referred). This may best be done by treating the Hypothetical syllogism before beginning Corbett's text.

At this point, the student may turn to Corbett's rendering of the rules of logic, better able to comprehend what is being presented, having developed already some critical notions of his own. The rules presented in the text should probably be approached as basic to the ultimate concern of this section (i.e., relative to rhetoric) the enthymeme, example, and the fallacies, all of the rules of syllogism being necessary, however, to understand the mechanisms of these latter constructs.

The following are to be considered as suggestions for approaching the section on STYLE and should, naturally, be adjusted to the instructor's point of fiew and pedagogical strength.

Style: Introduction--Read; pp. 384-388

Discuss "style" as differentiated from "a style", or "idiom" contrasting 2 apparently different styles.
Discuss how style is effected by audience and subject.
Read instructions for copying passages p. 465 and copy in long hand: Mark Twain p. 484 and/or Hazlitt p. 477. (This assignment might well begin a series of copying exercises, to be "spaced-out" during the semester, and selected to demonstrate a variety of styles and the effect of each.

The Style section will easily divide into 4 major divisions;

I. Sentence Structure (followed by schemes)
II. Diction (followed by Tropes)
III. Coherence
IV. Thesis Thesis

In each section emphasis should be placed on the inherent relationship between one's subject, one's audience, and one's sentence structure and diction.

I Assignments: SENTENCE STRUCTURE

(A) Read p. 402-419, Sentence Structure, emphasizing p. 806; functional sentence structure and prose rhythm, rather than types of sentences. Use as examples of the varying effect of different prose rhythms: Henry James, p. 486 Hemingway, p. 487; Mark Twain, P. 484; Faulkner, p. 489.

(B) Written exercise on imitating sentence patterns p. 467

(C) Written paragraphs which demand, because of the subjects, different types of sentence structure: describe a race, describe a balmy evening by the sea, etc.

(D) Prose rhythm leads naturally into a study of schemes pp. 425-438 (and avoids bombarding the student with "foreign terms" all in one shot- - when studying schemes and tropes consecutively.)
Illustrate Schemes with Speeches (Anchor Book). One might look at:

Martin Luther King for anaphora
Mark Antony for Antithesis
Patrick Henry for isocolon, antithesis, etc.

(E) End the section on Sentence Structure and schemes with a study and analysis of Kennedy's Inaugural Address p. 504.

(F) Test on schemes and Sentence Structure

II. DICTION--Assignments:

(A) Read pp. 386-402

One would hope to create a state of midd which demands the exact word; exact in denotation, connotation, propriety; exact because it is tangible, concrete. Stress words have "weight, sound, and appearnace", and that these words working within a functional sentence structure may create a style which is "crisp", or"weighty", or "flowing."

(B) A discussion of the Tropes pp. 438-448, for example, onomatopoeia, and metaphor, etc. fit in perfectly here as means of giving your words the weight, sound, and appearance you want.

STYLE

III. Coherence p. 818(414)

Stress the organic unity of the entire discourse (devices, etc.) as well as the necessity for a coherent paragraph unit.

IV. Thesis pp. 34-38

(A) A full week should be devoted to "How to develop an adequate, restricted, unambiguous, and dynamic thesis."

(B) The thesis statement should be seen as the essential element in developing a coherent essay, as the "trunk of the thematic tree."

(C) Written practice in writing thesis statements on a variety of subjects.

(D) Class debate on the merits and failings of proposed thesis statements.

(E) Examination of a highly integrated essay, like "A Piece of Chalk", Chesterton, or one of the more obviously designed speeches, to trace how a well developed thesis can inspire and integrate the whole piece.

Transition to Topics: Now that you have your thesis, how will you develop it?

TOPICS

COMMUNICATIONS 123

The following schedule of assignments is intended to suggest one possible way of organizing the course. Certainly other arrangements are possible; however, because classical rhetoric was a highly organized study, it seems best to pursue this system as it unfolds in the textbook step by step.

Those sections meeting three times a week will meet 45 times during the semester. Approximately 23 assignments will be required to get students through those portions of the text in which Corbett presents classical rhetoric to the student. These 23 reading assignments have been specified in the following syllabus. The remaining 21 or 22 assignments can be devoted to out-of-class themes, the "Readings" which appear at the end of most chapters, exercises of various kinds, and the Research Paper. Although suggestions have been made, the exact nature of these assignments and their place in the course sequence have been left up to the individual instructor. The long-standing departmental requirement of 8 pieces of writing during the semester is still recognized as a sensible guide.

Because of the nature of the subject, it will probably be necessary for instructors to spend more time in 123 explaining and discussing the content of the course than was necessary during the first semester. It would probably be a mistake, however, to assume that every reading assignment must be gone over and carefully explained in class. The attitude of the instructor is extremely important here. If he suggests to his students, either explicity or by his manner, that classical rhetoric is always a difficult subject, the students will soon learn that if they profess ignorance they will be spoon-fed. Assignments can then be ignored, and the course will inevitably be a failure. Some sections of the text will require explanation; others, however, will not. Occasional quizzes over the content of reading assignments would seem more defensible this semester than they usually are in a composition course.

The following allotment of time is suggested:

Chapter I: Introduction--2 weeks
Chapter II: Discovery of Arguments--5 weeks
Chapter III: Arrangement of Material--3 weeks
Chapter IV: Style--4 weeks
The Research Paper--1 Week

Notice that the final section of the textbook, "Survey of Rhetoric," has been left out. Because it consists mainly of a chronological survey of book titles, dates, schools of rhetoric, etc., students would probably not profit much from it. All instructors, of course, whould read it carefully.

The Research Paper is alloted only one week (at whatever point in the course the instructor desires: the arrangement of the above schedule was not meant to indicate that the Research Paper be taught during the last week of the semester.

The Readings at the end of the chapters should be used as much as possible because they have been chosen specifically to illustrate one or more of the major theories, techniques, etc. discussed in the chapter. Usually, Corbett analyzes the first one or two selections. It would be wise to require students to study as least one of Corbett's analyses before they proceed to do their own. There are almost always more selections than can probably be used in a one-semester course. Therefore, selection is important. This selection has been left up to the instructor.

SYLLABUS

Chapter I: Introduction--2 weeks

Suggested division of reading assignments:

pp. 3-10
pp. 10-20
pp. 20-29
pp. 29-33

Those instructors planning to use the sourcebook Modern Satire will be interested in the comments on rhetoric and satire on pp. 32-33. These comments may suggest to you some ways of relating the research paper to the rest of the course so that it will not seem like an abrupt interruption of the major concern of the course.

The most important section in the Introduction is "A Brief Explanation of Classical Rhetoric," which provides a general framework for the rest of the material in the book. A quiz should probably be given over this portion of the chapter.

If 4 reading assignments are made, 2 days remain for themes, exercises, extra discussion, etc.

Some possible kinds of theme assignments:

1. imitation of a portion of the Stevenson speech or the selection from Homer--defining an issue, pleading a cause, using the reader's self-interest to try to convince him of something. These are all considered in Corbett's analyses.

2. Discussion of the importance of rhetoric in a specific area of the student's life--rhetoric in the classroom, rhetoric in the fraternity or dormitory, etc. The instructor and students should clearly understand what the word "rhetoric" means in such contexts before such a theme assignment is made.

Chapter II: Discovery of Arguments--5 weeks

Suggested division of reading assignments:

pp. 34-39 and 80-86
pp. 86-94
pp. 39-59
pp. 61-70
pp. 70-80
pp. 94-111
pp. 111-124
pp. 124-132
pp. 133-142
pp. 142-173 (for reference primarily)

Notice that the long section "The Appeal to Reason" has been postponed until after the other two "appeal" sections have been studied. This is not necessary, but because of the complexity of the section the instructor may wish to establish clearly the idea of various kinds of "appeal" in writing before leaping into a consideration of logic.

If this long chapter is covered in approximately 10 assignments, as outlined above, 5 assignments remain for the library exercises. (pp. 173-175), the long section of "Readings" (pp. 176-272), themes, etc.

Random comments: The Readings were chosen primarily to illustrate the topics. The library exercises in this chapter need not be assigned, but some work in the library should be given during the semester because source-books are being used for the research paper. I shall soon pass out, for the information and later use of instructors, a list of those works cited in "External Aids to Invention" which are not available in our library. Students should probably be given this list if they are assigned the library exercises in the text.

Some possible kinds of theme assignments:

1. Themes using one or more of the three kinds of "appeal."
2. Themes which require the student to "find arguments" by the use of the topics (both common and special).

The section on the topics is potentially one of the most helpful in the book for many students, especially those students (and there are several in every class) who can never "think of anything to say." Consequently, exercises and themes requiring the student to use the topics to aid him in "thinking of something to say" should probably be given a good deal of attention.

Chapter III: Arrangement of Material--3 weeks

Suggested division of reading assignments:

pp. 273-288
pp. 288-302
pp. 302-312

This relatively short chapter can probably be read in three or four sections. This leaves approximately six assignments for themes, the section on "Readings" at the end of the chapter, etc.

Some possible kinds of theme assignments:

Generally speaking, the various parts of a discourse should be emphasized, both in isolation and as parts of complete essays: introduction, statement of fact, confirmation, and conclusion.

Chapter IV: Style--4 weeks

Suggested division of reading assignments:

pp. 384-402
pp. 402-419
pp. 419-424
pp. 425-438
pp. 438-448
pp. 448-465

If the reading is done in six assignments, six more remain for the important "Exercises in Imitation," pp. 465-491: "The Student Report on Style," the "Readings," themes, etc.

Some possible kinds of theme assignments:

1. Themes of imitation
2. Themes based on study of style (including style of one of student's own papers)
3. Themes emphasizing diction, schemes, tropes, etc.

The Research Paper--1 week (the exact time to be chosen by each instructor)

Instructor's Guide
to the
FRESHMAN ENGLISH PROGRAM

at

Columbia Basin College

Pasco, Washington

Revised: Spring, 1964; Spring, 1965; Spring, 1966.

Developed originally

by the

Language Arts Division Staff

Spring, 1963

Thomas L. Barton, past chairman

John de Yonge, Chairman

The following material attempts to describe in some detail the spirit , content and outline of the freshman English courses. This guide was developed not only for instructors new to the curriculum but also is presented to assure some degree of uniformity of exposure within the various class sections.

The present material of the Guide reflects more than three year's continuing effort by the English staff to develop a coherent philosophy and curriculum in English at a community-college level. The Guide makes no pretence at being final, and we hope that questions and suggestions concerning the English program will continue to arise, for considerable experimentation is still continuing within the program and more revision no doubt will occur.

The Freshman English Program

The division maintains a four-part program in English that turns upon the general proposition that English classes exist not merely to train a student to parse the language but exist also to train him to read, analyze, understand and communicate so that he may become a more sensitive and rational man.

Literature studies, all at a college-transfer level, constitute one part of the program but this Guide shall not be concerned with them. Instead it will treat terminal and remedial English and college-transfer composition.

(A word here about the Reading Clinic. The college's reading clinic is a part of the division and exists in part to remediate reading deficiencies, which have an intimate relationship with writing difficulties. Enrollment in the clinic is voluntary, and the English staff is encouraged to refer students to the clinic for aid.)

Placement:

Before a student may enroll in the transfer composition courses (English 101, 102, 103), he must meet a minimum standard in English skills as determined by the composite English score on the Washington Pre-College Test (a score of 41 and above). Students who score from 40 to 35 on the test must enroll in English 70 (remedial). Those who score below 35 must enroll in English 40.

Since students are placed by one test score, instructors in all English sections shall require students to write a diagnostic essay during the first week of class to check on placement. If the instructor believes a student has been misplaced, he should notify the Division Chairman as soon as possible to speed resectioning.

Also, the divisional secretary maintains a current file catalog on English enrollees against which one can check for possible misplacement.

Freshman Composition Courses, Summary:

In general, the division has a three-track English composition system into which we place a student on the basis of test scores. The system allows a student to move from one track to the next if his work qualifies--i.e., from English 42 to English 70, from English 70 into English 101.

English 40, 41, 42. Communications. 3 credits each.

This sequence, designed to acquaint the student with the nature and function of language, begins by defining language and words and their relationship to show how language does or does not communicate ideas. Included is a study of the history of the English language. The student also studies the techniques of reading, writing, listening, and speaking. English 41 and 42 provide practice in study and analysis of public media - radio, television, magazines, and newspapers - to increase each student's level of social awareness. Even though this sequence is not designed to prepare students for English 70 or English 101, satisfactory completion of English 42 will allow the student to enroll in English 70 if he desires to register eventually in the college-transfer English courses, English 101, 102, 103. Students enrolled in English 40 should register for English 86 during the same quarter. Prerequisites: Each class prerequisite for the next Placement by division standards.

English 70. Fundamentals of English. 5 credits.

For those students whose need is revealed by standard and teacher-made tests, English 70 provides the minimum proficiency required for entrance into the freshman composition sequence for college credit. Basic writing, language, and reading skills will be reviewed.

English 101, 102, 103. English Composition. 3 credits each quarter

These classes, each prerequisite for the next, study the principles of writing good prose and provide extensive practice in writing a number of kinds of exposition. English 101 aims at getting a student to develop honest engagement with his writing through close reading and analysis and learn to express his findings and opinions in clear, concise prose. English 102 introduces the student to a formal study of a number of rhetorical techniques that will make his writing more sophisticated than it was in English 101. In both English 101 and 102 a student also will be exposed to simple methods of documentation. In English 103 he will receive further practice in critical thinking and reading, with a stress on the experession of findings in formal, scholarly fashion.

Conferences:

Each member of the faculty will schedule and post at least six office hours a week so that his students may seek personal assistance and advice.

The importance of the student-instructor relationship in composition classes need not be stressed here, except to say that each instructor should foster this relationship with all of his skills. Good writing depends on individual help.

For English 101, 102, and 103, each instructor shall have at least one individual conference with each of the students sometime during the quarter. For English 103, he may find that more than one conference will be necessary. For all such conferences an instructor may use formal class time if he wishes.

With the conference, the instructor has one of his most valuable teaching devices. He can concentrate on a student's individual problems. With the student's previous papers before him, he can clarify criticisms, answer specific questions, explain the rationale for assignments, and in general make meaningful his friendly critiques of the prose of a mind just learning how to think and write.

Experience in the department has shown that most of these conferences should be scheduled before mid-term to allow for an accumulation of papers and yet still allow a student to benefit from the meeting before mid-term examinations.

English 40, 41, 42

Communications

Sectioning Scores:

Washington Pre-College	below 35 (English composite)
CEEB	0 to 280
ACT	0 to 12

These courses have been designed for the lower 20% of the entering freshman class as determined by test results. The instructor should recognize that the class will most likely be composed of two types of students: those whose scores are low becasue they are "slow-learners," and those who have ability to do college transfer work but have never exercized this ability. He will also find that each student's reasons for poor performance up to now are unique -- some the result of psychological problems. Generally, he will find them an interesting group of students.

Because many of these students read at rates of speed and comprehension that handicap them in college studies, the instructor in the first week should check to find how many of the class are enrolled in the Reading Clinic remedial classes (English 86, 87, 88). He should encourage those not enrolled to do so, preferably on an individual basis.

These students need self-expression. They probably have repressed themselves from the time they began having difficulty in school. Many of them feel that they cannot succeed; therefore, they may not try. Motivation is a major problem. In general, they cannot write, and probably do not read. Hence, expression will be largely oral.

Hopefully, all students will complete the three-quarter sequence, Practically all, however, see themselves as potential transfer students and will be determined to enroll in English 70 as quickly as possible. The instructor of this class must be the judge of who is ready to take English 70 and when. A student may not go from this sequence into English 101. The instructor will find students reacting by saying,"this is awfully interesting, but how will it help us in English 101." Answering this question will require the full resources of the teacher's imagination.

The purpose of this course is to supply the students with a practical background in the nature and workings of language so that they will better understand the communication situations in which they find themselves, whether or not they ever take freshman English. Hopefully, they will be prepared to understand critically messages they receive via the mass media and other sources. It may be well to emphasize the practicality of the material.

It may also be well to emphasize the fact that the course does not include a study of grammar, because the students will close their ears automatically to such a study. The value of the course for some students will be their learning that language is not the boring subject they have thought it to be, and that the time spent learning this may also teach them some things about studying that will enable them to succeed in English 70.

The course begins with a study of the nature of language -- what it is and how it works to communicate ideas, and perhaps even more importantly, why it sometimes does not communicate effectively. Instruction moves through a study of the basic skills of communication into a look at persuasive communication and a study of the mass media.

English 40

TEXTS: Communications (pamphlet), Kaiser Aluminum Corp.

Wilbur and Dobbs, Improving College English Skills, Scott Foresman

I. A Definition and Description of the Process and Purpose of Communication

(Emphasis here can be on the nature of the problem involved in communication -- receiving the message as the sender intended it, on the principal barriers that prevent effective communication from taking place, and on the four basic skills: reading, writing, listening, and speaking -- employed by senders and receivers of messages. It might be pointed out to the class that many of the principles mentioned here will be the basis for additional units of study.)

A. The four basic skills employed by senders and receivers.
B. The nature of the main problems involved in communication -- receiving the message as the sender intended it.
C. The principal barriers to effective communication (poor listening, reading, speaking, and writing, thinking, vocabulary, prejudices, and words themselves, etc.) together with brief explanation of why these things prevent effective communication from taking place.

II. The History and Nature of the English Language

A. Its origin -- also why it has borrowed so much and from whom
B. The nature of dialect (briefly)
C. Why English differs in different parts of the world, why it differs slightly from one part of the U.S. to another, and why in English-speaking countries there are fewer dialects than exist in other countries where a single language is the official one.
   1. Our technical and mobile society, which permits wide travel and efficient mass communication.
   2. The degree to which English-speaking peoples have traveled and foreign contacts they have made.

III. Discussion of and Definition of Words.

A. Their nature
B. the difference between signals and symbols.
C. Their relationship to the objects in the real world and the ideas for which they stand
   1. abstract and concrete words
   2. denotation and connotation
D. The kinds of words we use (particularly nouns and verbs) and the order in which we learn them (how do children learn)

IV. The dictionary

A. Its relation to the study of the nature of communication, the study of the nature of words themselves, and the study of vocabulary.
B. A definition of a dictionary
  1. What it is good for
  2. What it is not good for
C. What the dictionary contains
D. Good dictionaries

V. Vocabulary

A. Its relation to the process of communication -- why it is a barrier (students should realize that while they are concerned with a study of vocabulary for its own sake, all that can be said about vocabulary can be applied to everything else said in the course).

B. Why improve vocabulary?
C. Methods of improving vocabulary (emphasis on long range effects) (listening and explaining the nature of many methods is about as far as one can go. Time permits only a little practice.)

English 41

TEXTS: Wilbur & Dobbs, Improving College English Skills, Scott Foresman

I. Writing

This material should probably stress the importance of learning to write clearly and emphasize the need to write about what one is familiar with. This takes some learning -- these students think profundity is necessary.

II. Listening

A. The importance of improving listening efficiency -- why listen
B. The factors that influence a person's ability to listen
C. Enumeration of bad listening habits
D. Techniques for improving listening
  1. Techniques for listening in general
  2. Techniques for listening in particular situations i.e., the classroom, the public speech (radio & TV), in conversation. etc.)

(More practice in class here is possible than it was with reading -- it might even be well to begin with practice to convince class that it does not listen as well as it might.)

III. Speaking

IV. Communication to persuade.

The section in Wilbur and Dobbs should supply sufficient guide to material to be covered here. The emphasis should probably be how to detect or recognize bad thinking in speech or in print, rather than on a formal approach to logic.

This section can probably occupy more time proportionately than the others.

English 42

Communication

TEXTS: (Same as 40-41)

In an effort to make the student a more critical consumer of the media, time can be spent discussing the history, scope, nature, functions, purposes, regulation, and social significance of the various mass media. The influence of advertising in each should not be ignored. It is, of course, well to begin with a definition of mass communication and a listing of the media through which it is channeled. The discussion of particular examples which the student is familiar with will prove most useful, and if field trips can be arranged, so much the better.

The course will most likely be concerned with the following:

1. Newspapers
2. Radio and Television
3. Magazines
4. Motion Pictures
5. Books
6. The Advertising Industry

(NOTE): In the section of Wilbur and Dobbs on "Communication to Persuade", there are two articles on the function and influence of advertising in all the media

English 70

BRIEF OF SYLLABUS:

1. Class Composition:

Students who score from 35 to 40 on the WPCT English selection score are automatically placed into English 70. Students who have no test results also are placed into English 70. At the teacher's recommendation, a student in either English 101 or 40 may also be placed in this course.

The goal of English 70 is to provide the student with a minumum understanding of terminology and the mechanics of English. Equally important is the mastery of basic writing skills: sentence and paragraph structure and organization of effective essays.

2. Texts:

3200, Blumenthal, Harcourt, Brace, and World (College Edition)

A Dictionary - (See approved list for English courses).

3. Writing Experiences:

Writing experiences emphasize smaller units of the composition (Sentences and paragraphs) leading toward an extended exposition.

4. Reading and Vocabulary:

Students may be asked to purchase one issue of The Atlantic from which reading skills, vocabulary drills, outlining practices, and/or summarizing techniques, etc. will be made.

5. Examinations:

3200 unit, half-way and final examinations.
Quizzes on additional class materials
A final examination

6. Conferences:

Special conferences should be arranged for students showing the greatest need.

7. Grading

a. 40% of the final English 70 grade is determined by 3200 test average.
(Mid-term 3200 test counts as 2 unit tests/final 3200 test counts as 3) (The diagnostic 3200 test is ungraded)

b. The remainder of the student's final grade shall be divided among: (percentages are suggestive)
   1. Dictionary, note-taking, outlining skills (10%)
   2. Paragraph writings - whole themes (40%)
   3. Final theme (10%)

8. Organization:

a. Team organization: Each English 70 team needs to allow for regular team meetings throughout the quarter. Early meetings will be devoted to organization of materials, assignment of individaul tasks, plotting of course coverage, etc. Each team should elect a chairman at its first meeting. This chairman shall be responsible for calling team meetings, handling enrollment data, and coordination with the Division Chairman.

b. Suggested Class Organization: The team should plan to schedule the class work (week by week) for the entire quarter, allowing for some readjustment. This scheduling involves both geographical (large group-small group, etc.) and thematic (what to cover and when) organization.

After three year's of experimentation, no one method of organization of time for this course has proven completely satisfactory. An English 70 committee working last winter and spring has a tentative schedule of class organization that will be presented when the English 70 teams meet with the Division Chairman to plan for Fall Quarter.

At the meeting, a revised grading sequence for English 3200 also will be presented.

English 101, 102, 103

Sectioning Scores:

WPCT	41 and above
CEEB	350 and above
ACT	16 and above

The college-transfer composition classes, as presently instituted, have evolved out of better than three year's experimentation on the part of the English department. In brief, English 101 attempts to get a student engaged with reading and writing so that he feels his efforts are significant to him and to his instructor; the student also learns that good writing demands intellectual discipline from generality to precise detail.

English 102 presents the student with a continuation of these efforts, plus instruction in rhetorical methods that should (hopefully) add depth and sophistication to his prose. In both English 101 and English 102, instructors will introduce students first to simple methods of documentation (quotation, noting with the text) and to some documentation used in scholarly papers (formal footnotes, short bibliography).

By the time the student enters English 103, in which he will express himself in scholarly fashion, we hope that prior preparation will have made him familiar with the form and the spirit of scholarly work--the rationale--so that in English 103 the instructor need not spend most of the time boring himself and his class with repeated lectures on footnoting, notetaking, plagiarism and the like.

In the final analysis, English 103 should bring to fruitition the aims and hopes of the composition sequence as a whole, not merely because it is the last course in our composition program but because it may well be the last composition course the student may take in his college days. We hope, therefore, that rather than being boggled down in picayune attention to the niceities of footnoting that instructor and students will be engaged in a mutually satisfying investigation of a worthy research subject and of how to express such findings.

As a final word, much of what follows about the 101 sequence is as much philosophical as it is practical--i.e., how-to-do-it. The success of a composition class depends on how an instructor leads students to learn, and that "how" in turn depends upon understanding the rationale upon which the 101 sequence rests.

(Chairman's Note)

The Freshman Composition Sequence in General

The department recognizes that teaching is personal, that standardization is by definition impossible and would be undesirable even if it were possible. We assume that there is no "way to teach." If it were known, presumably it would be put on video tapes and we would all be out of work. The department recognizes that each teacher will work out methods which work for him and that these methods may be equally valid.

Still, we feel it desirable to provide a framework broad enough to allow the teacher the freedom he needs, substantial enough to provide guidance for the new teacher, a sense of continuity for the student, and a sense of unity for the staff.

What follows is an attempt to work toward the framework. It is tenuous and suggestive, not prescriptive. Its goal is not necessarily to produce common methodology but common spirit.

The basis of the framework is a concept developed by A. H. Whitehead in The Aims of Education. (Page numbers which follow refer to the Mentor paperbook edition). Whitehead proposed that all education proceeds in a three-stage rhythm from Freedom to Discipline and back to Freedom. Whitehead points out that:

> There is no one unique threefold cycle of freedom, discipline, and freedom; but . . . all mental development is composed of such cycles, and of cycles of such cycles, . . . a cycle is the unit cell, a brick; and the complete stage of growth is an organic structure of such cells. In analyzing any one such cell, I call the first period of freedom the stage of Romance, the intermediate period of discipline the stage of Precision, and the final period of Freedom . . . the stage of Generalization.

In the largest sense the cycle applies to the child's development from consciousness to adolesence to adulthood. Most of us go through the same stages with a favorite story or poem: an initial "jolt" or thrill, a patient investigation, and finally, a feeling that the piece is ours.

A move toward applying this "rhythm of education" to the teaching of writing was made in a book called Freedom and Discipline in The Teaching of English published by the Commission in English of the College Entrance Examination Board, a book available to all composition teachers.

To rephrase Romance, Discipline, and Generalization in a form applicable to English 101 we propose to concentrate on the "spirit" of writing, in 102 we propose to concentrate on the "technique" of writing, and in 103 we propose a combination. Since the actual isolation of spirit from technique is absurd, We must immediately qualify the proposal by saying that actually in 101 we mean spirit/technique, in 102 we mean technique/spirit, and in 103 we mean the superimposition of the two. To again make distinctions, which should immediately be qualified, we may say that 101 concentrates on what is said, 102 on how it is said, and 103 on both. The key words in 101 might be "Response" and "Observation" -- the student must see the necessity for basing his writing on a personal genuine response, backed up by concrete specific detail. The key word in 102 might be "Form" -- the right form for his response, the audience and the subject matter. The key word in 103 might be style - that phase of development in which one sloughs off his imitative modes to emerge with his own view of things and way of expressing himself.

More could be said, and in the separate course descriptions, more is. But an attempt should be made at all times to grasp the sequence as a whole. It is the framework only we have to offer. The detailed development and application must be worked out in fear and trembling in actual situations.

Freedom and Discipline suggests that "the first stage, Romance, aims primarily at expression, at discovery of the world and self." (p. 90) Whitehead's own description cannot be improved:

> The stage of romance is the stage of first apprehension. The subject matter has the vividness of novelty; it holds within itself unexplored connections with possibilities half-disclosed by glimpses and half-concealed by the wealth of material. In this stage knowledge is not dominated by systematic procedure Such system as there is must be created piecemeal *ad hoc* . . . Romantic emotion is essentially the excitement consequent on the transition from the bare facts to the first realization of the import of their unexplored relationships. (p. 28, 29.)

He goes on:

> There can be no mental development without interest. Interest is the *sine qua non* for attention and apprehension. You may endeavour to excite interest by means of birch rods, or you may coax it by the incitement of pleasurable activity. But without interest there will be no progress. Now the natural mode by which living organisms are excited toward suitable self-development is enjoyment . . . Undoubtedly pain is one subordinate means of arousing an organism to action. But it only supervenes on the failure of pleasure. Joy is the normal healthy spur for the *elan vital*. I am not maintaining that we can safely abandon ourselves to the allurement of the greater immediate joys. What I do mean is that we should seek to arrange the development of character along a path of natural activity, in itself pleasurable. (p. 41, 42.)

Though this sounds rather ponderous in the context of freshman composition, we present it only to stress, at this stage, that writing is part of the liberal arts tradition. It is a means of exploring the world and oneself. It is one means of thinking and of satisfying curiosity. One works out his ideas by writing, and any piece of writing worth doing leaves one wiser than when he began.

We recognize that to some extent we are flying, in the face of tradition. This tradition dictates that we "start small," that we begin with fundamentals, that a mastery of the comma splice is a necessary prerequisite to any attempt to lead an examined life. And there is much to recommend this view. Students come to us, many times illiterate (by college standards) and apathetic. They have nothing to express (we say) and little self to discover. And there are days when the most idealistic of us would subscribe to this view.

Nor do we intend, by any means, a total rejection of this traditional view. But we do subscribe to a view (which has its own tradition - also honorable) that within every person (and thus within every student) there are seeds of curiosity, and an elementary desire to understand both himself and the world in a profound way.

In a freshman paper we all praise, and often pass, competence - perfectly punctuated emptiness; but we all know the glow that comes when we read a paper that represents a mind engaged. We all recognize the paper in which the writer achieves insight. We recognize the paper was important to the student, and because it was important to the student, it becomes important to us.

It is this groping, this exploring (sometimes called originality) that we call content. And it is content we suggest stressing in 101. Put another way, we know that one criteria we all use in judging writing, professional or student, is depth of interaction between the writer and his material. It is this same criteria we wish to stress in 101. As the writers of Freedom and Discipline put it:

> Like life itself, all writing is concerned with truth. For despite all the difficulties about truth that students and teachers must share, English teachers must not make the mistake of thinking that true and false are meaningless terms for composition. They must, instead, make it always clear that in whatever other ways writing may be faulty, it must not and need not be false. To pretend to care, to pretend to believe, to pretend to know, and to pretend to be are the most common violations of truth in student writing . . . If a teacher can convince his students that he expects the best, the truest account, explanation, or argument they can discover, and if he can inspire in his students the ambition, courage, and energy to stop being insensitive, unperceptive, and superficial, his good fortune will be to watch his young writers develop in power and grace. This is a tall order, but its size is proportionate to the one acceptable goal, that of teaching students above all to be honest in their writing. (p. 85-87)

Translated into the real world, what does this mean? It might mean that we concentrate on the moral content of the pieces we read and that we stress the same qualities in our assignments and in the way we read the papers. We do not mean we are to judge the student's morals, but we do mean we should judge the depth of his moral response. Our primary emphasis would be on producing a genuine interaction between the student and his reading and between him and his writing. We would stress at this stage that the greatest fault is not misspelling or even lack of organization, but rather lack of involvement. We would ask for genuine opinion in the writing. We would ask that the student put himself into the writing, that he go "on the line" with his ideas, however crude and ill-developed that might at first seem to him.

It does not mean (we repeat) an abandonment of all (or any) of the traditional rhetorical concerns. It does mean we stress those aspects of rhetoric which deal most directly with saying something. We refer here to the matters of thesis sentence, topic sentence, and the need for detailed support. We intend to take the student's writing seriously. We want to know so badly that we insist that he state it, directly, clearly, and develop it specifically in detail.

The student must be made to see the difference between thinking he has communicated and really communicating. He must see the need for making up his mind before he begins to write. He must see the need to select from the chaos (or the paucity) if his impressions, one real goal, one attitude; he must see that the simple statement of that attitude (even when repeated several times) does not necessarily communicate it.

We do not intend the abandoning of mechanics any more than we intend the abandoning of rhetoric. We do suggest that the mechanical concerns be reduced to the essentials in order to stress them harder. We ask for adequate mastery of the sentence fragment, the comma fault, and the grosser kinds of awkwardness - parallelism, etc. In the past, we have suggested that after the second paper, two fragments or two spelling errors would fail the paper. We now suggest that the absolute elimination of these grosser errors be sought after the second paper by refusing to accept for evaluation papers in which these errors occur.

We expect, as we always have, correct prose. However,graceful, correct prose, if it says nothing, will not be passed on to 102. The student needs to learn that we will more admire a genuine thought in a fumbled sentence than a phony thought in a slick and polished sentence.

How one works toward these general and specific goals must be left largely to the teacher. We see no way around a certain two-headedness developing in class discussion. Naturally class time must be spent in talking about writing. Terms must be defined, assignments given, and the success and failure of the responses pointed out. The writing techniques involved in the assigned reading from Four in Depth will also be duscussed. It is always legitimate to ask, "What does the piece teach us about living?"

Anyone who thinks that this will be "easier" for either student or teacher has never seriously tried to engage a freshman class in a serious discussion on an important topic. Any curiousity latent in the student is normally submerged even deeper by the word "English." The concept that English might supplement the coffee shop as a place to explore real relationships will come as a new idea and will be met with resistance. Of course such discussions need careful discipline and planning to be effective.

The following remarks by the author of Freedom and Discipline are appropriate:

> In the end, however, the most serious difficulty students face in composition . . . is (that) writing the composition is always a kind of test, laying it on the line, and for many reasons, that challenge is not always welcome. English composition is for them what writing, serious writing, is for everyone -- a revelation over which the writer knows he does not have perfect control. He cannot help giving himself away to the eyes of an alert reader, and many students must, in a way, resent this forced revelation.

Clearly, this will involve a grasp of the skills of close reading, since the student cannot make any application, or generate any response to a piece of reading unless he knows what it says.

Class time may be devoted to the task first of discovering what a piece says, second, what difference it makes to the student, and third, how one might express that difference in a piece of writing of his own.

Writing assignments may frequently start from data generated in class discussion.

Freedom and Discipline suggests seven criteria for a good assignment, and all seven are applicable to 101 theme assignments. The one we might stress here, however, is the second.

> A good assignment aids learning and requires a response that is the product of discovery. The lackluster writer is primarily one who has not discovered anything worth saying. The writer must care. The reader must be made to care in some way if he is to make useful comments about the theme, and no reader can care if he feels the writer did not care in the first place. The assignment must therefore touch the outer edge of the student's knowledge, and invite him to go further, and it must guarantee that going further will give him the chance of discovering something he did not know before. (p. 93)

We have in mind such assignments as these:

(1) Defend your own choice of life's work against the questioning of Thoreau or Goodman.

(2) Compare yourself with Prufrock (Henry Flemming, Sysiphus, etc.) in some particular

(3) James Agee paints a scene he remembers and tells why it is important to him. Go thou and do likewise.

(4) Relate an experience of your own which is similar to the experience described by E. B. White in "The Door." (Or Camus in "Myth of Sisyphus," etc.)

(5) Address a letter to Morris Bober (or Prufrock, or Thoreau, etc.) criticizing or commending him in some particular.

The 101 course may be summarized as follows:

I. Goal: To make the student aware, however dimly, that as a candidate for the intellectual community, he is in some way responsible for truth is a way he has not been before; to encourage tentative steps toward this truth in his writing. To help him understand that he is a person, that his perceptions matter, (his real perceptions, not the stock responses he is accustomed to pass off as perceptions), that these perceptions are in fact the best source for valid coherent writing; to help him see that writing, utilizing these perceptions, at the same time sharpens them, providing a way of growing and learning. The usual goals of freshman composition are not omitted; they are implied.

II. Rhetorical concerns: thesis sentence, topic sentence, need for support, need for narrowing, focus, development, vocabulary, elementary documentation.

III. Mechanics: the fundamentals (comma fault, sentence fragment, spelling, gross awkwardness), taught as much as possible "subliminally."

IV. Texts: Dictionary, Harbrace Handbook, Four in Depth and the department's "Composition Manual" (when ready).

V. Assignments: 6 to 8 themes - 300-500 words in length, based chiefly on student's response to Four in Depth. Specific assignments as necessary assigned to focus on particular problems of the class as a whole. The 6 to 8 themes may include rewrites of a single theme. Rewriting is usually a most effective means of teaching writing. Paragraphs, etc. as necessary.

VI. Standards: The primary function of the department is to teach writing, not test it. Our obligation is two-fold, first to the student to do what we can with him, second to the academic world, to prohibit its debasement by unfit material. We recognize both obligations, but we hold the first to be primary. While we cannot let a student go on to 102 who cannot produce a coherent essay fairly consistently, we feel the teacher is free to vary his standards whenever doing so will aid the learning process. An initial essay might be subjected to the highest standards and the grade not counted. This would crush overconfidence bred of indulgent high school English teachers, yet without destroying the will to win. Measurable, concrete improvement early in the quarter might be rewarded with a C-, even though by absolute standards, the paper would be a D. The standards at the end of 101 should be higher than in the beginning, just as the standards for 103 will be higher than for 101. The later efforts, since they represent the status of the student as he leaves the course, should be weighted in the grading, but an intuitive rather than a mathematical weighting is suggested.

VII. Conferences: Even with the severe limitations of office facilities, teachers find conferences the most effective single way of improving student writing. The department requires each teacher to confer with each student at least once each quarter. The first conference is usually best scheduled in the 4th or 5th week, before mid-term and after the student has written several papers. Classes may be dismissed to provide conference time if the time cannot be found any other way.

VIII. Exams: Daily quizzes have been found usuful in encouraging the student to keep up, though they are primarily negativistic and should be used only as necessary. They might test vocabulary and close reading. Two to three one-hour exams during the quarter are conventional. They are usually divided between a short essay and "objective" testing of rhetorical skills - vocabulary, revision, etc.

English 102

The second quarter corresponds roughly to Whitehead's stage of Discipline. Freedom and Discipline says that at this stage efforts should "concentrate on the discipline of form — on those matters of arrangement, logic and conventional correctness that make up the body of most books on composition." (p. 90) It should be dominated by what Whitehead calls "the inescapable fact that there are right and wrong ways and definite truths to be known." (p. 44) None of the stages is mutually exclusive, of course, and Whitehead points out that at this stage "romance is not dead, and it is the art of teaching to foster it amid the definite application to appointed task." (p. 44) Basically, we hope that by now, some momentum will be generated, some inhibitions and fears reduced, so that the student will be sufficiently excited (we speak in Utopian terms) about the possibility of self-discovery through writing to want heavier and more sophisticated machinery to pursue that discovery.

We suggest making clear from the beginning that more than two fragments, comma splices, or spelling errors will fail a 102 paper. In this quarter we intend much closer attention to the technical matters of writing: emphasis, subordination, tone, climax, definition, denotation, connotation, etc. We intend that structure in all its ramifications be stressed this quarter. This includes the problems of modes of development, introductions, conclusions, transitions, unity, coherence and patterns of organization. Documentation may be demanded to an increased extent, and the student may be asked to move his page references from in-text parenthesis to the bottom of the page.

The rhetorical materials in Reading for Rhetoric are generally well conceived and a careful study of these will help pinpoint those areas we think should be stressed at this point.

While in 101, we asked first and foremost of a piece of writing "What does it say?," we may now ask more "How does it say it?" Both student and teacher should remember, however, that the distinction is not finally valid, and that in good writing an alteration in form inevitably produces an alteration in content.

We do not intend, of course, that attention to rhetorical detail be substituted for the stress on content we suggest in 101. We intend rather that these matters be added to the matters of involvement, honesty, and engagement. One reason, in fact, for the selection of Reading for Rhetoric was that the pieces presented are intrinsically interesting, that they are at least as valuable in their deliniation of human nature as they are in their illustration of rhetorical principle.

No concrete, precise instructions can be given which will achieve the "discipline" stage of the three stage concept. Assignments, for the most part, will be of the same general type suggested for 101. Any assignment which produces good results is a good assignment. The papers should be longer and they should be better. The technical vocabulary of writing should flow faster and more readily. More should be taken for granted. The student should leave 102 with increased writing skill, a knowledge of the vocabulary of writing and a knowledge of how to apply that vocabulary to his own writing and the writing of others.

The 102 course may be summarized as follows:

I. Goal: To lead the student into competence in writing of greater length and depth. To increase the sophistication of his analysis and his ability to use outside sources to make his own opinions and impressions more credible.

II. Rhetorical concerns: Diction, introduction, conclusion, modes of development, tone, climax, transition, unity, coherence, organization, sentence variety.

III. Mechanical concerns: The fundamentals and beyond; "advanced" punctuation - the dash, parenthesis, italics, quotation marks; punctuation by"ear"

IV. Texts: All 101 texts except Four in Depth carry over. Add Reading for Rhetoric.

V. Assignments: 5 to 7 500-750 word themes based chiefly on Reading for Rhetoric. Some may analyze in depth some aspect of writing techniques involved in the assigned reading. Paragraphs, exercises, etc. as necessary to strengthen the particular weaknesses of the class.

VI. Standards: The precautions cited in the summary sheet for 101 also apply. Mechanical standards are to be higher, but are not to reign exclusively.

VII. Conferences and exams: The same guides furnished in 101 are applicable.

English 103

About 103, even less need be said, for whatever 101 and 102 were, 103 should be also, but in combination. We would like to assume now that the student has both the desire and the tools to write, and that in 103, he may practice those aspects of the business that interest him most. Ideally 103 should be the run for which 101 and 102 were rehearsals. The student should be relaxed and confident in his way with words. He should be able to expand, even to soar. (What actually happens may, of course, be something else; but the ideal still exists.)

In the three-stage framework, this is the stage of Generalization which *Freedom and Discipline* calls "a return to freedom" in which "teachers might promote the comprehensive view of composition which combines the pleasure and freedom of the first with the instruction and discipline of the second . . . The third stage should witness the development of invention, and the second the methods of arrangement and form." (p. 46)

Whitehead says that the student of this stage "relapses into the discursive adventure of the romantic stage with the advantage that his mind is now a disciplined regiment instead of a rabble." (p. 46)

The teacher may choose, as his text (with department head approval) any single casebook, literary or secular, or a workable anthology of Literature. Recommended are the casebooks on satire, tragedy, comedy and automation, and the anthology *Literature*, edited by H. P. Guth, published by Wadsworth.

The specifics of the course will be determined by the choice of text and the interests of the teacher and the student. The course should probably be designed to approach a central topic from a number of avenues which would happen automatically if a casebook were used as a text.

There should probably be fewer papers of longer length, perhaps no more than 4 in number, 750-2000 words in length. Some, but not all, should be research papers, although 103 is not to be turned into a course in research techniques. The student should come into 103 with the concept of documentation (citing outside sources in reference to his own opinion) well in hand. All that remains is to show him the proceedure and format of formal research. Research should be an additional tool given the student to aid his expression, not an additional hurdle for him to stumble over.

Remembering again, the key word, style, the papers and discussion should lead the student to deeper levels of awareness, into areas of decreasing certainity and increasing significance that we sometimes inadequately call universals. The student should increasingly be led to see that he is truly "on his own," that there is no final authority on truth, that his own opinion if offered eloquently and with due regard for tradition, is as valid as those opinions of others by which he is accustomed to order his life.

The 103 course may be summarized as follows:

I. Goal: To lead the student to intellectual discipline and freedom in discourse on significant subjects. To show the ways by which he may substantiate his opinions for honest regard in the educated community.

II. Rhetorical concerns: A re-emphasis of matter from 101 and 102, with stress on organic development -- i.e., development from the necessities of subject and aim.

III. Mechanical concerns: Fundamentals restressed; documentation and other scholarly forms.

IV. Texts: A casebook, within limits instructor's choice. Usually a departmental committee selects a list from which an instructor can choose. Instructors with more than one section of 103 usually assign one casebook for all sections. The dictionary, handbook, and manual carry over.

V. Assignments 3 to 4 papers from 750-2000 words in length, centered on research subject of class. Short assignments as needed.

VI. Standards: As cited for 101 and 102, but with standards higher once more.

VII. Conferences and exams: Usually a number of short conferences with each student on problems relating to research subject and forms. Exams and quizzes as needed.

WESTERN STATE COLLEGE OF COLORADO September 28, 1966

TO: All Teachers of Communications I

SUBJECT: Suggestions Regarding Communications I

This is one man's opinion. It is presented here for whatever it's worth as an attempt to start trying to pull together something which we might all agree on as a kind of guide for our communications sequence. Would you render it the honor of your attention, noting what you consider worthy of your agreement or disagreement and what you consider to be unworthy of further consideration. Included are a suggested statement of a general approach, some general principles regarding assignments, some more specific assignment ideas (gleaned mostly from our work last year), and finally a list of some areas of possible further exploration. Perhaps we can discuss all this together soon.

I. General:

A. Since the desired end of the freshman English sequence at WSC, stated most simply, is improved student communication, subject matter and activities introduced into the classes should serve as steps toward achieving the desired skills in the form:

1. Of framework, vocabulary, or concept -- in short, as theory -- for talking about and unifying the skills,
2. Of examples of the skills in operation,
3. And/or of sources of ideas or subject matter for controlled practice of the skills.

B. Usually we consider the job of the teacher to be the imparting of generalized concepts to the student who can then apply them to specific communication situations.

1. It seems that, again stated most simply, the key concept of a freshman English course is "appropriateness", with all that is suggested by the term (e.g., appropriateness to writer or speaker, to reader or audience, to the occassion, and especially to the purpose).

2. Each teacher must be free to pursue this goal (as further refined throughout the year, we hope) in any way he thinks best.

3. After examining the descriptions of your work which some of you prepared last year, I'm quite impressed with the value to be derived from our exchanging, in a more direct and concrete form than previously accomplished here, our ideas, approaches, insignts, etc.

C. The specific skills to be approached during each quarter of the sequence should be agreed upon (mainly becuase of the economy of time and energy to be gained when teachers of English 2 and 3 are able to build on the foundation laid in English 1). These skills should be specific aspects of the ability to recognize and produce language used appropriately:

1. The ability to recognize and produce appropriately structured paragraphs and essays.
    *(One excellent way to teach structure is through formal outlining, involving instruction in:
    - a. correct use of the principles of logical division or scientific analysis,
    - b. traditional symbolization,
    - c. and awareness of when to break the rules.)

    *(Could we edit or amend the following list of traditional rhetorical structures, agreeing, with room for some teacher freedom of choice and certainly of sequence, on certain ones to be discussed and practiced in each quarter:

Analysis
Analogy
Biography
Causation
Classification
Comparison and Contrast
Deduction
Definition
Description
Exposition
Induction
Narration
Persuasion
Syllogism

or:

Natural Order
The Order of Time
The Order of Space
Logical Order
The Order of Climax
The Order of General to Specific
The Order of Specific to General
The Order of Cause to Effect
The Order of Effect to Cause
The Order of Familiarity
The Order of Complexity
The Order of Utility
Psychological Order
The Order of Acceptability
The Order of Dominant Impression
The Order of Psychological Effect

NOTE: The list on the left above is obviously no scientific analysis of anything; it is merely an alphabetical listing of some traditional structures and/or terms. The list to the right comes from the "Contents" of Robert H. Moore's EFFECTIVE WRITING (Holt, Rinehart and Winston).

2. The ability to recognize and produce sentences fitted to the context and purpose, including awareness of the appropriate use of:

    a. Declarative, interrogative, imperative, and exclamatory sentences,
    b. Sentence fragments and other elliptical constructions,
    c. Simple, compound, complex, etc., sentences,
    d. Loose, parallel, and periodic sentences,
    e. Inverted sentences and other variations from normal word order,
    f. And statements of fact and of inference, etc.

3. The ability to choose words of the appropriate:

    a. Dialect (level of usage),
    b. Level on the "abstraction ladder,"
    c. Denotative-connotative appeal,
    d. Literal-figurative range,
    e. Degree of ambiguity, familiarity-formality, etc.,
    f. And use of sound appeal: assonance, alliteration, cacophony, euphony, etc.

D. Any system which gives a coherent approach to these and other matters would seem to make our material teachable and to provide a basis for helping the students read, write, speak, and listen more intelligently.

What is needed, it seems, is an anlaysis of communicated messages, a logical dividing of the total into recognizable and describably types. If this can be achieved and a finite list of "ideal" types can be identified, then we have gained a constant by which we can examine, discuss, and even judge the countless individual variations encountered in student and professional writing. Without some such concept of "ideals" (whether consciously recognized or merely assumed as the basis of decisions), any analysis of particular communication problems seems doomed to endless repetition.

Undoubtedly, many sensititive, mature minds are able to gain an intuitive mastery of many of the matters described in part I-C above. If we can find a teachable description of language which brings to a conscious level what people of taste and feeling are able to control unconsciously, we should be able to help both these people and their less fortunate brothers.

Appendix A is submitted for your consideration as just such an analysis of language. The assumption behind it all is that we use language differently, depending on the purpose we hope to achieve; and conversely we can recognize the intent of communication best by recognizing the varying structures used.

E. The above approach seems to give some sophistication and justification to the handling of grammar and usage problems in a college-level course. However, as a general principle, most in-class attention should be directed to elements above the sentence level (except, of course, that effort exerted toward improved style and the inevitable "weed pulling"). Those who are supposed to know seem to be in pretty general agreement that formal class drill on handbook grammatical exercises seldom repays time and effort with the hoped-for improvement.

II. Assignments:

A. General Principles:

1. The necessity of evaluation/grading demands specific, unambiguous assignments which include in their very exactness most of the standards for the student to aim toward and for the teacher to use as a standard of comparison in his evaluation.

2. If the primary aim of the course is to teach control of structures appropriate to their purposes, first assignments probably should spell out the structure to be practiced, perhaps leaving the student to choose the topic. Later, a subject or topic assignment can be given, demanding that the student determine an appropriate structure from the arsenal he has acquired.

3. One excellent way to make students aware of structure is to require with each assignment a formally correct outline. (Whether prepared before, during, or after the writing, the outline seems to help in several ways.)

4. Frequently, each assignment can be planned so that it will build on the foundation laid by preceding structures.

5. Probably the principles of appropriateness can be taught while concentrating on either the paragraph or the essay level, but working at the essay seems more realistic to actual student needs.

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(Here are some suggestions of activities that might be interesting and challenging enough to both teacher and student to warrant their consideration in a college composition class. Note that they are all stated as descriptions of controlled thinking and communicating projects. Sometimes appropriate topics are also suggested, but in every case the student (or teacher) must further limit the exercise to that which can be handled in the expected length and to a particular position or purpose. This is suggesting that, within limits and ~~depending [illegible] language as used at all~~ depending on the way the language is used at all levels (See Appendix A), almost any of the traditional rhetorical patterns (analysis, causation, classification, etc.) can be presented in the form of a report, of an argument, of an exploration, or perhaps even of an artistic production.

(I started to compile a list of suggested readings from TOWARD A LIBERAL EDUCATION to accompany the suggested writing projects, but I soon recognized that the "Contents Arranged by Rhetorical Types," pp. xvii ff., is an adequate guide. The titles cited are presented merely to clarify the kind of writing project suggested. Probably each of us has favorite essays for accomplishing certain aims which we could gladly discuss upon request, and at least two of us permit the students to select (with non-directive guidance, of course) the model essay within a given rhetorical type.)

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    a. An explanation of a difficult concept through an extended analogy (a la Plato's "The Allegory of the Cave" and Russell's "A Free Man's Worship").

    b. An analogy between some specific argumentative essay and the so-called steps of advertising: attracting attention, arousing interest, creating desire, assuring belief, and impelling action.

2. Analysis: (a taking-apart of a limited subject according to the principles of logical division/scientific analysis)

    a. High school English experiences (analyzed topically, chronologically, casually, perhaps even spatially, etc.)

    b. A creative experience traced through the five steps of creation (Kneller, ART AND SCIENCE OF CREATIVITY, and others: recognition of a problem, preparation, incubation, illimination, and verification.)

    c. An analytic description of something: an essay
    a play
    a poem
    a decision
    a common assumption:

    e.g. "Pride goeth before a fall."
    "Reading maketh a full man."

    d. A tracing of the sights, or impressions, or whatever encountered in passing from the classroom (or anywhere) to dormitory (or ...), based on some kind of consistent order: chronology, space, topic, etc.

    e. An analytical description (and evaluation?) of another student's essay, based on the known assignment and anything else known about successful writing.

    This is an excellent teaching device for anytime after about the fifth week. It involves problems of keeping up with who has whose paper, etc., and it demands considerable preparation (e.g., teaching the students to overtly recognize something good along with the suggestions for improvements, etc.), but it can be a very productive exercise in creating the communicative environment in which someone has something of importance (his own opinion) to write to an audience vitally involved in the subject.

    f. A personal idea of utopia in some limited area of social activity.

g. The personal influence behind some proclaimed theory: e.g.,
    evolution
    grammar
    James' pragmatism
    Nieburh's Christianity
    Split-T football
    Euclidian geometry
    Forster's tolerance

(based on the assumption that a theory is a sense of order recognized by someone, and that the theoretical pattern may reflect as much about the mind of the perceiver as about the facts)

h. A concept paralleling the relationship suggested by Barrett's "Existentialism as a Symptom of Man's Contemporary Crisis."
    e.g., Excessive drinking as a symptom of insecurity
    The Beatles, symptom of ...
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i. A tracing of a specific instance of problem solving: Noting a desirable goal, noting obstacles, examining possible attacks, choosing best approach, (or any other pattern that fits).

3. CAUSATION: (from known effects to assumed causes or vice versa)

a. The steps leading to a major decision.

b. The results of a major decision.

c. An experience (own or another's) in which a mistake was turned to beneficial ends.

d. What if: we could foresee the future?
    the temperature dropped 50 dggrees?
    we could read other's thoughts? etc.

e. An exploration of the possible causes leading to a known effect.

f. An exploration of the possible effects resulting from a known or hypothesized cause: e.g., conformity
    nonconformity/rebellion
    commitment to... etc.

4. CLASSIFICATION: (establishing a class through essential definition and then showing that a specific case fits the class)

a. The evaluation of an essay (or of anything) in terms of some stipulated definition of "good".

b. Classification of a given situation as "just", "unfair", etc., as it pertains to someone else.

c. A negative classification (e.g., WSC is not a liberal institution.)

5. COMPARISON (and/or contrast):

a. Some specific aspect of two different essays:
  Miller's and Reisman's attitudes toward (or concept of) the modern college generation
  Aristotle's and Forster's methods of definition
  Bloomfield's and Hill's concepts of the place of traditional grammar
  Langer's and Robinson's concepts of "thinking"   etc.

b. State and process in mathematics
  chemistry
  literature
  etc.
(the relation between a conclusion or final product and the procedure used to reach this end)

(This has been used successfully as assignment for a research paper, based on the declared majors of the students. Example topics: Physical Fitness and How to Achieve It
Traditional and Transformational Grammar
Spelling Skills and How to Teach Them to Second Grade Pupils.
Mental Health and How ...)

c. Distinguish between two almost-alikes:

art	decoration
atheism	agnosticism
knowledge	wisdom
success	happiness
knowledge	intelligence
intelligence	creativity

6. DEDUCTION: (tracing thought from generalized conclusion/inference to particular observations)

a.✓ The hidden assumptions (unstated inferences) behind:
  Niebuhr's concept of Christianity
  human nature
  Socratic philosophy
  Miller's concept of a good education
  Morrison's concept of a valid literary criticism (from "Dover Beach Revisited: A New Fable for Critics")

b.✓ An exploration of a generalized statement for truth, noting how it applies in specific instances:
  "No man is free who is not free to fail"
  "Early to bed, ..."
  "Learning must cease to be an absorption and become exploration"

c. Instances of introductory paragraphs (or of complete essays) in TOWARD A LIBERAL EDUCATION which confirm or deny an analogy between an essay introduction and the common steps of an advertisement. (See b. under ANALYSIS)

d. An argument or explanation built around a categorical syllogism or an exploration or argument framed as a hypothetical or disjunctive syllogism, using the conclusion as the thesis of the essay and the major and minor premises as the two main divisions of the body.

7. DEFINITION: (remember Aristotle's five rules, the three types --establishing genus and differentia, advancing examples, and citing synonyms--and the always-present purpose of the definition)

   a. Definition of any abstract term: success, failure, creativity, etc.

   b. An explanation of an abstract concept through narration.

8. DESCRIPTION:

   a. Description of a memorable teacher.

   b. Or of any memorable character.

   c. Or of any unusually shaped object (e.g., some optical illusion)

9. INDUCTION: (noting several specific instances and moving toward a generalization)

   a. Identification of a generalized (theoretical) explanation for the relationship between several specific observations:
      architecture in Gunnison (or absence of such)
      architecture of WSC (or absence of such)
      successful students
      advertising (some specific aspect: use of sex in
      snob appeal in, etc.)
      Ann Lander's style of writing
      Ann Lander's style of advice, etc.

   b. A testing through specific examples of some generalization: (e.g., "The essence of humor is the recognition of an intersection of two planes of experience or contexts of association, each of which is consistent in itself but normally at odds [illegible] with the other.")

Did you hear of the prisoner who whiled his time away playing cards with jailor. Not being too honest, he was inclined to cheat when he had a chance. One day the jailor discovered a series of marks on the deck and kicked the prisoner out of jail.

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a. A dramatization of a discussion between two adherents of different (not necessarily opposite) positions

b. A dramatization of a debate between two adherents

c. An account of a personal experience (a la Thurber)

III. Possible areas of further attention. Should we:

A. Work toward some junior or sophomore English proficiency test?

B. Prepare a booklet of background instructions to be distributed to each student (or something for each teacher)?

C. Try to agree on sample essays which illustrate the qualities of an A, B, C, etc., paper.

D. Seek some other test to be used in the homogenous grouping of entering freshman? (Currently the groups are established on the basis of the STEP reading test, which has been shown to most closely predict success in our program.)

E. Work toward some system of exchanging students on the basis of their performance in the early parts of the quarter?

F. Prepare a style sheet setting forth a common format for manuscripts and typescripts and establishing a minimum standard of performance? Or prepare a list of most common errors which are to be especially fought against?

G. Continue to compile descriptions of the classes as currently taught by the existing staff, especially in the areas of project ideas? Even collect a sample of all mimeographed materials as a means of exchanging ideas within the department?

H. Work toward an agreement on what is taught in the course with an eye toward giving individual teacher even greater freedom in selecting the handbook, reader, etc., to be used?

I. Re-examine former agreement that Communications I would involve the production of at least 10 writing assignments?

K. Suggest some minimum of in-class papers or some procedure for handling revisions?

L. Explore the possible place of a "new grammar" in our curriculum?

M. Establish some control to prohibit a student's advancing beyond the freshman status until he has successfully completed the Communications sequence?

N. Extend this list?

WESTERN STATE COLLEGE OF COLORADO September 28, 1966

TO: All Teachers of Communications I

SUBJECT: Suggestions Regarding Communications I

This is one man's opinion. It is presented here for whatever it's worth as an attempt to start trying to pull together something which we might all agree on as a kind of guide for our communications sequence. Would you render it the honor of your attention, noting what you consider worthy of your agreement or disagreement and what you consider to be unworthy of further consideration. Included are a suggested statement of a general approach, some general principles regarding assignments, some more specific assignment ideas (gleaned mostly from our work last year), and finally a list of some areas of possible further exploration. Perhaps we can discuss all this together soon.

I. General:

A. Since the desired end of the freshman English sequence at WSC, stated most simply, is improved student communication, subject matter and activities introduced into the classes should serve as steps toward achieving the desired skills in the form:

1. Of framework, vocabulary, or concept -- in short, as theory -- for talking about and unifying the skills,
2. Of examples of the skills in operation,
3. And/or of sources of ideas or subject matter for controlled practice of the skills.

B. Usually we consider the job of the teacher to be the imparting of generalized concepts to the student who can then apply them to specific communication situations.

1. It seems that, again stated most simply, the key concept of a freshman English course is "appropriateness", with all that is suggested by the term (e.g., appropriateness to writer or speaker, to reader or audience, to the occassion, and especially to the purpose).

2. Each teacher must be free to pursue this goal (as further refined throughout the year, we hope) in any way he thinks best.

3. After examining the descriptions of your work which some of you prepared last year, I'm quite impressed with the value to be derived from our exchanging, in a more direct and concrete form than previously accomplished here, our ideas, approaches, insignts, etc.

C. The specific skills to be approached during each quarter of the sequence should be agreed upon (mainly becuase of the economy of time and energy to be gained when teachers of English 2 and 3 are able to build on the foundation laid in English 1). These skills should be specific aspects of the ability to recognize and produce language used appropriately:

1. The ability to recognize and produce appropriately structured paragraphs and essays.
   *(One excellent way to teach structure is through formal outlining, involving instruction in:
   a. correct use of the principles of logical division or scientific analysis,
   b. traditional symbolization,
   c. and awareness of when to break the rules.)

   *(Could we edit or amend the following list of traditional rhetorical structures, agreeing, with room for some teacher freedom of choice and certainly of sequence, on certain ones to be discussed and practiced in each quarter:

Analysis
Analogy
Biography
Causation
Classification
Comparison and Contrast
Deduction
Definition
Description
Exposition
Induction
Narration
Persuasion
Syllogism

or:

Natural Order
The Order of Time
The Order of Space
Logical Order
The Order of Climax
The Order of General to Specific
The Order of Specific to General
The Order of Cause to Effect
The Order of Effect to Cause
The Order of Familiarity
The Order of Complexity
The Order of Utility
Psychological Order
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NOTE: The list on the left above is obviously no scientific analysis of anything; it is merely an alphabetical listing of some traditional structures and/or terms. The list to the right comes from the "Contents" of Robert H. Moore's EFFECTIVE WRITING (Holt, Rinehart and Winston).

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II. Assignments:

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(based on the assumption that a theory is a sense of order recognized by someone, and that the theoretical pattern may reflect as much about the mind of the perceiver as about the facts)

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F. Prepare a style sheet setting forth a common format for manuscripts and typescripts and establishing a minimum standard of performance? Or prepare a list of most common errors which are to be especially fought against?

G. Continue to compile descriptions of the classes as currently taught by the existing staff, especially in the areas of project ideas? Even collect a sample of all mimeographed materials as a means of exchanging ideas within the department?

H. Work toward an agreement on what is taught in the course with an eye toward giving individual teacher even greater freedom in selecting the handbook, reader, etc., to be used?

I. Re-examine former agreement that Communications I would involve the production of at least 10 writing assignments?

K. Suggest some minimum of in-class papers or some procedure for handling revisions?

L. Explore the possible place of a "new grammar" in our curriculum?

M. Establish some control to prohibit a student's advancing beyond the freshman status until he has successfully completed the Communications sequence?

N. Extend this list?

Area of Comparison	Informative Scientific	Argumentative Rhetorical	Exploratory Dialectic	Poetic/Literary Artistic
I. Total Piece				
A. Province (Levels of certainty)	Truth, the "is" (that which exists or that considered to be certain)	Appearance of truth (the plausible)	Probability of truth (statistical certainty)	Fiction with internal probability (usually quite specific with few generalizations)
B. Nature	Facts (the verified or verifiable) used for their own sake	Facts used to support arguments	Facts used to raise and to answer questions	Facts restructured to fit internal "world"
C. Purpose	To inform, explain, report (to make the truth known)	To persuade, convince, prove, or to direct attitudes and/or actions (to manipulate human will)	To inquire after or to seek truth	To please, to evoke an aesthetic response
D. Specific Objective	Precision and accuracy of report (the initiated audience's understanding of the subject)	Agreement	Understanding of the nature of "truth" and "reality"	Imaginative creation (or re-creation, a restructuring of reality)
E. Communications Framework: Author-Subject-Audience Relationship	Subject centered (objective)	Audience centered (decisions on what to say and how to say it are conditioned on author's estimate of audience response)	Subject and inquirer(s) are of about equal influence on the discourse	No real voice or addressee relationship: subject matter is the play, poem, etc.; within that is a fictional framework.
F. Tone (attitude of author)	"This is true for these reasons; your response is not a major concern of mine at this time."	"This is true; accept and believe it and direct your decisions accordingly."	Let's examine the evidence and inferences together and see if we can find the truth."	
"	Author purports to know the answer	Author purports to know the answer	Author is seeking the answer(s)	
"	Considers conflict rationally	Seeks and exploits conflict to speaker's own advantage	Explores conflict	Dramatizes conflict
"	Communicates facts and inferences directly	Communicates arguments directly or subtly (depending on predicted effect)		Communicates indirectly

Areas of Comparison	Informative Scientific	Argumentative Rhetorical	Exploratory Dialectic	Poetic/Literary Artistic
II. Structural Pattern of Parts				
A. Title	Reveals concern with subject and with qualified accuracy (frequently long and involved)	Makes appeal to desired audience reaction	Usually raises a question	
B. Major Divisions	Result of analysis of subject	Contentions ("reasons" for believing, defenses of or appeals to belief)	Major questions	Internally determined
C. Logic 1. Inductive	1. Complete induction (considers all cases) 2. Philosophical or intuitive induct. (Need consider only one hippo to achieve essence of "hippomotomus-ness.") 3. Mathematical induct. (1, $\frac{1}{2}$, $\frac{1}{4}$, 1/8, etc.; need consider three to predict 20th item.)	Reasons from specific examples, leading to desired generalization and chosen to make appeals to audience.	1. No complete induct. 2. Philosophical induction doesn't achieve essence, but operational and descriptive definitions: he walks, he talks. 3. Statistical certainty produced from mathematical induction.	Created as part of "given world" (NOTE: Obviously the types of reason, especially of the syllogism, can be used more generally than suggested here, but this appears to be a general guide)
2. Deductive	Categorical syllogism	Enthymeme, concealing possible material and/or formal fallacies and perhaps leaving unstated many hidden assumptions	Hypothetical and disjunctive syllogism.	
D. Transitions	Logically determined by reason: by patterns of induction, deduction, and probability.	Determined by author's estimate of what the audience needs to accept. Uses devices of propaganda in making appeals to logical, emotional/pathetic, and ethical proof.	Logically determined by reason.	Reveal relation of the parts of the subject to each other and to the whole.

Area of Comparison	Informative Scientific	Argumentative Rhetorical	Exploratory Dialectic	Poetic/Literary Artistic
III. Grammar and Syntax (Sentence level)				
A. Standard of "correctness"	Usage of people educated in the area of specialty	Greatest effectiveness and greatest predicted audience appeal	Usually quite informal, "relaxed"	Effectiveness as determined by work itself (language frequently calls attention to itself)
	Complete sentences are mandatory	Sentence fragments are OK, if effective		
B. Basic sentence types	Declarative	Imperative, exclamatory, and interrogative	Interrogative	All types as appropriate to internal purpose
moods	Indicative	Imperative and interrogative	Subjunctive	
C. Use of questions	Seldom used except perhaps as transitions	Used rhetorically to direct reactions	Used to explore	
D. Voice	Emphasis on passive	Predominant use of active		
E. Person	Almost entirely third person: very few appeals to the indefinite "you", or the editorial "we"	Frequently uses first and second person approach for the ethical and pathetic appeals	Uses all persons to achieve the necessary freedom of exploration	

Area of Comparison	Informative Scientific	Argumentative Rhetorical	Exploratory Dialectic	Poetic/Literary Artistic
IV. Vocabulary				
A. Exactness	Uses jargon and other technical terms for economy	Seeks to appear certain and authoritative through use of expert-sounding terminology	Ambiguity is a virtue, since it indicates a lack of certainty which promotes exploration	Words and ambiguity call attention to themselves
	Seeks one-to-one denotative ratio between symbol and referent: concise, precise, unambiguous	May be intentionally wordy and ambiguous	Works with definitions tentative enough to encourage true exploration	Ambiguity sometimes used for economy and for other effects
B. Literalness	Purely denotative; avoids figurative, suggestive language	Great use of connotative words, highly emotional, figurative		
	Avoids colloquial, informal terms and contractions	May seek colloquial and other informal appeals to common folk		
C. Level of Abstraction	Moves at the lowest level of abstraction made possible by the subject	May intentionally move up the abstraction ladder higher than the subject itself would demand in an attempt to guide the reactions of the audience or reader	May range over several levels of abstraction in the process of analysis and exploration	On the surface, details, etc., are at the lowest possible level of abstraction; implications may soar to great timeless and universal truths.

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THE NATURE OF THE COURSE

A. This course shall investigate the process of oral communication as a purposive action.

B. The most useful mthod of examining the process of oral cummunication, for the purposes of this class, is the method that seeks answers to such questions as:

1. What is oral communication?
2. What legitimate purposes can be achieved by oral communication?
3. What important variables can be used to achieve the purpose?
4. What are the steps in the process of purposive oral communication?
5. What are the more important kinds of breakdowns in purposive communication?
6. What are some general remedies or solutions to these breakdowns?

C. This course is primarily a skills course:

The primary purpose of this section of Communications is to bring each student to that level of achievement in oral communication which is necessary to achieve his purposes in the common demands of the various aspects of his college program and in everyday living.

D. For the purposes of this course, the purposes of oral communication shall be grouped into four major categories:

1. Dialectic
2. Informative
3. Rhetoric
4. Artistic

E. Since this is to be a skills course, the work will be organized around several projects which aim to improve the students work in each of the four major purposes.

F. The work of this course will be divided into an introduction and four units, based on various purposes of speech activities, while the subject matter of the entire course will remain constant.

G. This syllabus is proposed with the following understandings:

1. Use the syllabus as a guide, not a master, Feal free to adapt its suggestions to the needs and capabilites of your students.
2. Keep in mind that the total problem is purposive oral communication not diction, logic, pronounciation, or types of speeches - - or any combination of these.
3. For every unit there are many more activities suggested than you can possibly use. You are to choose or to add to these possibilities.
4. Be careful to choose activites that will result in varied assignments. Do not select only formal speeches for the whole course.
5. Every student should have an assignment for every class hour, if possible.
6. No student should be asked to perform in a social vacuum. He should always be asked to speak to someone or some group. Simulate college situations(Oral exams, class discussions, oral reports) or outside of college situations (speeches to typical groups, reports for a business organization.)
7. This syllabus is designed for average sections.
8. It is hoped that this will expand and improve by your keeping of a record of the assignments that you work out and find successful.
9.

H. All of the projects will be based on theme selected by the teacher and all individual assignments must treat various aspects. This is to clarify and separate purpose from subject matter.

I. The theme will be concerned with self-analysis or personal involvement in order to create the ideal communications situation.

Suggested topics are:

1. The role of the individual ina democratic society?
2. What is my generation really like?
3. College age values?
4. What is my learning quotient?
5. What are my learning goals?
6. How to stay in college?

UNIT ONE - THE NATURE OF COMMUNICATION

Purpose of the Unit

1. To define communication
2. To introduce the student to all the elements of the communication process.
3. To show that communication is not a thing but a process.
4. To provide the student with an overview of the field of speech.
5. To provide a basis for all evaluation of work durning the quarter.

Content of Unit

Specifically the basis for the adaptation to purpose will include the following elements of the communication process.

1. The source want to express himself - to share an experience, gain information, convey information, give directions, obtain acceptance or agreement, or get something done.

2. He "encodes" his ideas into a message in the form of written or spoken language. The message is the essential thought of the communication process--the reason for communicating and the subject matter to be communicted.

3. The message is transmitted through such channels as ortho-graphic signs, graphic signs, light vibrations, air vibrations, electrical impulses, and electromagnetic waves.
4. The receiver "decodes" or translates the message into the form of language that is meaningful to him (or, if the communication is faulty, meaningless.)
5. The message produces an effect when the receiver reacts to it as he understands it.

WHAT ARE THE KINDS OF BREAKDOWNS IN COMMUNICATION?

"The possibilities for breakdowns in the intricate process of communication are numerous, and they can occur at several points. We shall suggest here only a few somewhat obvious, but no dobt especially significant (because so common), possibilities.

Breakdowns may occur at the source. (1) The communicator may not have a clear conception of his purpose or main idea; (2) he may lack the proper information for developing his main idea; (3) he may "get in the way" of his message because he forgets, or is unaware of, those qualities that make for effective communication; (4) he may be deficient in organizing his materials and in thinking coherently and logically; (5) he may lack the vocabulary necessary for proper expression of his ideas; (6) he may not be aware of all of the visiblei and audible symbols that mke up his message; (7) he may have ani inaccurate conception of the nature of the receiver or of the receiver's participation in the act of communication; (8) he may have a faulty attitude about his function as a speaker.

Similar breakdowns may occur within the message. (Of course, there will be some overlapping between this set of breakdowns and those just described.

because the source is directly responsible for the message.) (1) The message may lack a clear purpose or central idea; (2) it may suffer from poor organization incoherence, or faulty logic; (3) it may be deficient in vocabulary and sentence structure; (4) it may not be adapted to the receiver; (5) it may not be sufficiently interesting or significant to hold attention; and (6) a written message may suffer from poor handwriting, typing, or printing.

Such breakdowns as the following may occur through the channel: (1) The sound waves may be adversely affected by distracting noises, distance, poor acoustics, and the like; (2) the light waves may be affected by distance or by distracting light waves; (3) public-address systems, radio, and television are subject to mechanical defects.

Breakdowns may also occur at the receiver. (1) He may not be "attending" (listening and observind)--his physical presence is not guarantee of mental alertness; (20 he may dificient in the faculty of hearing or sight, or both; (3) he may not understand the words and other symbols in the message; (4) he may never have experienced the ideas presented by the source, and may therefore find them meaningless, or make inaccurrate substitutions for them from the realm of his own experience; (5) he may be unduly prejudiced toward the message or source.

WHAT ARE SOME REMEDIES FOR BREAKDOWNS?

Necessarily, any attempt to prescribe remedies for the breakdowns in communication is subject to oversimplification and overlapping. However, remedies are definitely needed, and following are some brief suggestions for those remedies.

First, the source has at his command certain remedies. (1) He can prepare his message adequately--its purpose, main idea, details of content, organization, and development; (2) he can utilize the resources of effective communication inherent in his own nature--competence, character, and personality--

(3) he can diagnose the communication situation, that is, the occasion and the audience; (4) he can understand the problems of reading and listening; (5) he can study the implications of feedback and adapt accordingly.

Second, several remedies reside in the message. (1) It can have a clear purpose and main idea; (2) it can be clearly organized and logically developed; (3) it can have proper word choice and sentence structure; (4) it can offer important ideas that appeal to the attention and interest of the receiver.

Third, breakdowns in the channel can be remedied if the channel is as clear as possible--free from distortions in light or sound waves, which can be prevented by the proper attention to distance, lighting, sound equipment, and the like.

Fourth, breakdowns that take place at the receiver can be remedied through efforts of both the source and the receiver. The source can do his part to assure effective communication by (1) understanding the role of the receiver in the communication process; (2) analyzing the nature of the receiver and the circumstances under which he will receive the message; (3) making the necessary adaptions according to his understanding of the receiver and the situation. The receiver can do his part by (1) understanding his role and responsibilities in the communication process; (2) making himself a better listener through some of the methods available to him.

These suggestions may appear to make communication a formidable task or to place too much emphasis upon separate and distinct elements of the process; but the rewards of successful communication are well worth the attention paid, at this point, to its separate elements. Effective communication in virtually a ll situations is definitely possible, and indisputably desirable; and the methods that lead to it may be clearly laid out before us.

THE NATURE OF GOOD SPEECH

The foregoing analysis of the communication process suggests the qualities that characterize good oral communication; and good oral communication is good speech. Good speech reflects a clear purpose and central idea, a well-organized message (or speech composition) that is based on an outline composed of adequate headings and subheadings. This message is presented in clear and understandable language, spoken with clarity and meaning, and is aimed toward a specific listener under a definite set of circumstances.

It goes without saying that this message must consist of good, "solid," content that meets all reasonable tests of accuracy and validity. In fact, we are assuming throughout this book that the speaker "has something to say"--that he "knows what he is talking about" and that he has made adequate preparation for speaking, whether it be in a formal or an informal situation. We are assuming furthermore, that a person will constantly draw upon his general fund of knowledge and esperience, that he will use the resources provided by courses other than the one called "speech" and that he will make use of the mthods set forth at several points in this book. This body of knowledge is, of course, a prerequisite to effective and responsible speaking.

We must, however, be more specific. Let us look at the standards of good speech in terms of the *Composition* and the *delivery* of the message. We will consider the composition in light of the *Materials of the speech* and the *speaker's treatment of the materials*; we will consider the delivery in light of the elements of the *audible* and *visible* expression of the speech. These standards are presented here in chart form, to serve as a check list for ready reference.

The failure of a speaker to communicate--that is, the failure of his effort to measure up to the standards outlined in the left side of the chart--means, of course, that something has gone wrong. However, there are especially common and crucial instances of difficulties that may be responsible for the failure of a speech, and we analyze them on the right side of the chart.

SUCCESSFUL SPEAKING

THE COMPOSITION

The Materials

1. Subject matter must ber peritnent to the occasion and audience.
2. The content of the speech must be made interesting.
3. The speech should have abundant concrete examples--materials that create word pictures and definite situations.
4. The materials of the speech should be varied.
5. The speech should offer adequate proof of its conterntions.
6. The amount of material must be adapted to the time limit.
7. The ideas should be worthwhile to the listener.

Organization of the Materials

1. The opening should be attention-getting and pertinent.
2. The central idea and purpose of the speech should be presented clearly.
3. The development of the ideas should be logical, coherent, and easy to follow.
4. The conclusion should be clear and emphatic.

THE DELIVERY

Audible Expression

1. The speaker should talk clearly and distinctly.
2. The speaker should adjust his volume to the situation.
3. The speaker should maintain a good rate--neither too fast nor too slow.
4. The speaker should adjust the pitch of his voice to assure maximum directness.
5. The speaker's voice should be lively and dynamic.
6. The speaker should modulate his voice for variety and emphasis of important ideas.

Visible Expression

1. The speaker must make a good approach and create a good impression before he starts to speak.
2. The appearnace of the speaker should be pleasing and appropriate.
3. The posture of the speaker should reveal his alertness.
4. The speaker should maintain eye-contact--he must look directly at his audience.
5. His facial expression should give evidence of friendliness and eagerness to communicate with his audience.
6. The speaker should be lively, dynamic, and enthusiastic.
7. He should use bodily activity to supplement the toher means of expression.

WHERE SPEECH GOES WRONG

THE COMPOSITION

The Materials

1. Excessive subjectivity (not thinking of others); inadequate diagnosis of the occasion and audience.
2. Poor choice of subject.
3. Lack of materials to get and hold attention.
4. Lack of variety.
5. Inadequate substance--lack of clarity of purpose or lack of proof.
6. Inexact or "fuzzy" language.
7. Lack of Important ideas.

Organization of the Materials

1. Poor introduction.
2. Vague central idea.
3. Inadequate development.
4. Poor conclusion.

Audible Expression

1. Indistinctness.
2. Inadequte volume--toolittle or too much.
3. Inadequate rate--toofast or too slow.
4. Little "life" in the voice--insufficient variety or enthusiasm.
5. Monotonous voice.
6. Inadequate variety and lack of stress on key ideas.

Visible Expression

1. Poor initial impression.
2. Poor appearance.
3. Poor posture.
4. Poor contact with audience.
5. Poor facial expression.
6. Little "life" in bearing and manner.
7. Meaningless or random movement, or none at all.

This long list of standards may bring to mind questions as to whether we are not setting up impossible demands, standards that even the best of speakers can seldom meet, and whether we are not fragmenting the process of speaking to the extent that it becomes an artificial affair, lacking any semblance of naturalness ans synthesis. These are meaningful questions, and they deserve thoughtful answers.

First, this analysis of speech standards sets before us the goal toward which we should strive in our efforts to communicate effectively through oral discourse.

Second, we consider this list a useful and tangible means of setting forth criteria that we should keep in mind when we speak. Any kind of analysis runs the risk of fragmentation and artificiality; but there is no alternative if we seek to understand the details and the elements of the subject being analyzed.

We should remember, too, that the rewards of understanding these criteria and or translating them into practice are great. If we wish to speak for a purpose--to make our ideas clear, to convice others of our way of thinking, to get others to act as we wish--we must know how to speak effectively.

In essence, then, we have tried in the preceding pages to provide an understanding of the communication process as it takes form in the speech situation, and to indicate the norms we must ear in mind to talk to others effectively. The foregoing analysis provides us with a framework upon which to build a program of instruction in the fundamentals of oral communication--a program to which we will turn our attention in the various units."

--Kenneth G. Hance, Principles of Speaking

The remainder of the course will be divided into four units based on the four major purposes of language accepted in communications. In each unit we will learn how:

a. The speaker adapts

b. The message

c. The delivery

d. To secure the desired response from a specific audience at a specific occasion.

Assignments

1. Evaluate a speaker in terms of suggestions given above. How well does he measure up?
2. Outside reading and reports (use bibliography)
3. Text
4. See Unit 3
5. Study of speeches in text

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Unit I - DIALECTIC

Two recognized speech activities will be used to demonstrate dialectic methods and improve student skills in this area; interview and discussion

INTERVIEW

A. Subject Matter Content for Course.

1. Definition: We use the term interview to refer to a specialized pattern of verbal interaction--initiated for a specific purpose, and focused on some specific content area, with consequent elemination of extraneous material. Moreover, the interview is a pattern of interaction in which the sole relationship of interviewer and respondent is highly specialized, its specific characteristics depending somewhat on the purpose and character of the interview.

2. The Interview as Communication

   a. The communication which we have with people we know is not only more numerous, but is apt to be more frank and more personal than those in formal interview.

   b. To the extent that the interviewer fails to obtain full communication of the relevant items, the interview becomes biased and the conclusions inaccurate.

   c. What the interview communications situation requires is some technique by which he can obtain in a relatively short time the special items of information which are needed.

   d. The importance and prominence of the intervewing function varies with professions. (Medicine, law, business, and education)

3. Skills of the Interviewer

   a. The interviewer must create and maintain an atmosphere in which the respondent feels that he is fully understood and in which he is safe to communicate fully without fear of being judged, criticized or misinterpreted.

b. Such a relationship frees the respondent for further communication in which he does not need to be on the defensive.

c. As the interviewer focuses attention on the content of the communication the respondent is encouraged to cinsider the topic more deeply and to explore more fully and frankly his own position.

d. This type of interaction also keeps the communication sharply focuses on the topic in which the interviewer is interested.

e. The interviewer must possess certain skills that enable him to achieve the required patter of interaction.

1. Psychological analysis of interviewee

a. Human behavior is directed towards goals. As the need or desire of an individual is linked to a specific goal which he sees as a means of satisfying the need, there are generated in him specific forces to move toward that goal. This combination of need within the individual and perceived goal is what we shall call motive.

Try to discover the individual's motives as soon as possible so that the interview can become one means of satisfying his motives.

b. Discover attitudes

Predispositions to behave in certain ways are what we call attitudes. Discovering these attitudes can be a great tiresaver and may be part of the information that you seek.

c. The interviewer must be adept at formulating objectives.

d. The interviewer must be adept at listening.

e. The interviewer must be adept at organizing questions.

f. The interviewer must be adept at wording questions.

4. Steps in formulating the message.

   A. Formulating objectives

      1. Stating the purpose of the survey fully.

      2. Thinking out what kinds of information must be obtained in order to meet his purpose.

      3. Drawing up a questionaire in such a way that the answers will fulfill the specific objectives of 2.

   B. Wording of questions

      1. Open questions

      2. Closed questions

      3. Questions to get information

      4. Questions to reveal attitudes

      5. Questions to reveal goals

      6. Questions to reveal frame of reference.

      7. Questions to test valididty of answers.

   C. Order of questions

      1. Funnel sequence

         Sample: a. How do you think this country is getting along in its relations with other countries?

         b. How do you think we are doing in our relations with Russia?

         c. Do you think we ought to be dealing with Russia differently from the way we are now?

         d. (if yes) What should we be doing differently?

         e. Some people say we should get tougher with Russia and others think we are too tough as it is. How do you feel?

      2. Inverted funnel

      3. Attitude scale

D. Asking the questions

1. Politeness

2. Clarity of presentation

3. Listening attitude

5. Respondent breakdowns

A. The respondent may fail to understand the purpose of the question, and the kind of answer that is needed.

B. The language or concepts in the question are beyond the respondents comprehension.

C. The respondent may lack the information or background of experience necessary to answer the question.

D. The respondent may not remember the information called for.

E. The respondent may not be able to verbalize his feelings.

F. The respondent may feel that the question does not fit the purpose of the interview as it was explained to him and as it has been developed up to this point in the interview.

G. A respondent may perceive a question as going beyond the limits of what he is willing to admit to the interviewer.

H. Finally, the respondent may consider the interviewer "out of range", unable to understand his true feelings.

(Note: stress listening in this interview unit for through long experience in being communicated with, we learn to anticipate what is going to be said and therefore do not listen well. We hear only what we expect to hear. As a result, the person to whom a communication is addressed, whether it is a question or answer--is very likely to spend some of his attention and energy on trying to evaluate it in terms of the possible motives of the sender, or of its adaptability to his own needs, including his need to make a certain impression. Both parties to communication are coding or classifying. They are constantly evaluating, sorting, accepting, rejectin and assimilating. This tendency to overevaluate constitues a problem in interviewing.)

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MATERIALS: Harbrace Handbook
Casebooks, as selected by the individual instructor.

(Mr. Busey informs us that additional casebooks may be obtained by the second half of the quarter if they are ordered early in the term, for those who might like to make a last-minute decision to work with this form of controlled approach.)

Toward Liberal Education, ad. lib.

The emphasis placed on other materials in teaching the term paper limits the Reader to incidental use as far as most teachers of Communications III are concerned.

Savage Library, in toto.

GUIDELINES FOR THE COURSE:

Harbrace Handbook, Sections 32 and 33, particularly the adaptation of the MLA form in Section 33.

In-class themes: Two. One should be written early in the quarter and one at the end of the quarter. These serve a dual purpose:

1) To give the instructor a notion of how much the student's writing has improved during the term.

2) To give the instructor a stylistic sample to serve as a check against plagiarism in the longer papers.

Summary and paraphrase: One exercise in the writing of accurate summary, stressing that summarization is preferable to quotation and that it must also be documented. Paraphrase writing as the individual instructor chooses.

Research Papers: Two - with full "apparatus": outline, notes, and and bibliography. One before mid-term; one after

Length: Ten to fifteen pages at the longest. Seven to ten page papers militate against over-quotation and plagiarism and tend to demand careful marshalling of sources, while at the same time providing sufficient practice in technique.

The one-short, one-longer pattern is an effective one for the course.

Suggested types of papers:

A. Using full library resources:
   1. Open topic, open resources. Not highly recommended because of temptation to plagiarism.
   2. Open topic with recency limitation on source materials, such as to periodicals published during the current year.
   3. Topics from the area of the student's major field.
   4. Topics on a single theme, such as the futurist one, stressing students' areas of interest.

5. Current and controversial issues, presenting opinions pro, con and conclusions.
6. Comparative studies: for example, "The Fine Arts and the Useful Arts" or "Niebuhr's Christianity and Existentialism," using TLE as springboard and proceeding to library resources. Or, for an initial paper, a study of articles on the same subject in several major encyclopedias.
7. Critical Analyses of literary works, supported by reference to major critics.

B. Using limited resources:

1. Casebook studies confined to the material therein.
2. Casebook studies supplemented by other library materials.
3. Studies based upon a single *corpus* of materials like a collection of plays or short stories, with supplementary library research.
4. *One-source papers for slow sections*, such as "A Day in History" (one newspaper) or "The Biography of a Word" (NED). These give practice in selection and organization and technique before presenting the bewildering challenge of selecting a broader subject to be supported by longer bibliography.

Tests: *ad*. *lib*. In a course of this sort, every paper *is* a test. There is no extensive body of subject matter over which a departmental test could or should be given. For such matters as vocabulary, technique, and reading knowledge of essays that may be assigned, instructors are requested to use their own discretion.

Some recommended procedures:

Controlled approaches of various kinds are valuable instructional devices, as well as barriers to dishonesty.

1. Through *materials*, as described above.
2. Through *basic patterns* like the pro-con, conclusions one; or the five-step problem-solving one; or a prescribed type of analysis for literary-critical subjects.
3. Through *calendar*. This sort of thing is helpful even for some disorganized graduate students. Set up dates on which you wish to see preliminary materials in some such sequence as a) final choice of subject b) tentative bibliography c) tentative outline, supported by notes d) completed paper, with or without preliminary papers for comparative purposes.

Continual stress on such originality as the research paper allows; that is in the plan, in transitions, and in conclusions.

Oral reports, either in the form of individual summaries of important findings or in a symposium at the end of a project, if the committee approach has been used in the research and presentation. These can give the "feel" mature, professional reporting on research results.

Writing lab sessions, as they seem needed.

Individual conferences, carefully scheduled, in lieu of a certain number of class sessions (probably two) at the crucial planning stage.

Not recommended for a coordination term: The Investigative Report. Several hundred freshmen doing this sort of "primary research" could drive both campus and community mad.

Interviewing Class Activity I

1. Have the student:
    a. Formulate objectives for a questionaire
    b. Word the questions
    c. Orgainize the questions
    d. Ask the questions

    based on the general theme to be used by that class.

For example: If you use the theme "What is my generation really like?" have each student formulate interview questions on topics within the main subject such as:

1. What is the Gunnison business man's attitude toward the college students' manner of dress?
2. What are student attitudes toward cheating?
3. What are my generation's attitudes toward sexual morals?
4. What are the faculty attitudes toward student scholarship?
5. What changes dodorm supervisors feel have taken place in students in the last few years?
6. And so for, and so forth.

Interviewing Class Activity No. 2.

Bring in a visitor to class who has specific information concerning the theme. Have three different sutdent interviews of this person in front of the class have each student formulate different interview objectives. Discuss the effectiveness of each interview.

Interviewing Class Activity NO. 3.

Have each member of the class interview another member of the class for the purpose of introducing them to the class. The actual class introduction can be used to evaluate the success of the interview.

Interviewing Class Activity No. 4.

The instructor will announce to the class that they will be tested on certain assigned reading material. He will not discuss the reading material, but he will allow the class as a whole to interview his as the nature and content of the test. The success of the interview will be the grade received.

Interviewing Class Activity No. 5.

Have each student interview a person who is news, and write an article intended for publication in a specific newspaper or magazine.

Interviewing Class Activity No. 6.

Tell five students that they will all be interviewed for a specific job. Discuss the reasons why a certain one would get the job.

Unit I - DIALECTIC

DISCUSSION

Since disucssion is a complicated endeavor, a definition of terms will help to limit the type of discussion here presented. The general terms discussion and public discussion include almost any consideration of problems. The term group discussion, as we use it, is more limited: it describes an activity that enables a number of cooperative people to talk freely about a problem. This activity excludes the conventionla type of public speaking. It also excludes social converaation. Nor is it debate, a specific kind of argumentative speaking under prescribed rules. It is not an interview, nor, strictly speaking, is it the conference, although with the conference the distinguishing differences become less obvious. The group discussion process has been varied in so many ways to meet the demands of audiences that one must be guided by the actual proceedings to make any difinition clear.

In group discussion a number of participants deliberate seriously with only minimum restraints. The members are not concerned with advocating an already determined stand even though they may have reached such a point in their own thinking; instead, they agree to cooperate with one another until the group as a unit has reached a solution to a problem. Their prupose is to inquire in order to learn all aspects of a problem and to solve it. Although they may disagree, and usually do, they also try to stress areas of agreement in arriving at the answer they seek. Group discussion proceeds best when one member of the group acts as a leader to help the group advance from the logical beginning to the logical end of the discussion.

Group discussion is most often confused with debate, but the two activities differ in purpose, in format, and in the attitude of the participants. Discussion should precede debate because its purpose in inquire, whereas the purpose of debate is advocacy of a solution. Assume that a new session of Congress is beginning. As the House or Senate is orgainized, members ruch to introduce bills for consideration by their colleagues. To introduce a bill is to attempt to get a problem discussed. Normally the bills are referred to an appropriate committee for consideration. The committee will discuss the bills, gather all the pertinent information they can obtain by calling in expert witnesses to testify, by having their staff members conduct research, or by having privet research groups study the problem. When the committee has thus informed itself, the members discuss the problem and eventually write a majority report which they submit to the parent body, the House or the Senate. Several solutions to the problem may be offered. If so, other solutions, minority reports, may be presented. Here the process of inquiry changes and the process of advocacy or parliamentary debate begins. Affirmative and negative arguments are given concerning the adoption of the bill reported by the majority of the committee; amendments may be advocated and either adopted or rejected; but finally, after the process of advocacy is completed, a vote is taken to determine the fate of the legislation. If the vote is favorable, the bill is adopted. The practical application of the discussion-debate continuum is observed.

In whatever practical situation group discussion is used, the techniques may vary, but the underlying philosophy remains the same. Although some discussions, such as the round table, the committee meeting, or the grand jury meeting, are not intended for audiences, other discussions, the panel, the symposium, and the forum, are planned for audiences. Some audiences participate in the discussion. Whatever the format, the participants should remeber that they are acting as a group studying a question. Group activity offers the participants the opportunity to learn about the subject under discussion, about the methods of discussion, and something about themselves. If each is fully prepared to discuss the question, he will learn new aspects of the problem as he pools his information with that of his fellow participants. If there is a true interaction of ideas tested by other members of the group, genuine growth will result. As the participants observe the reactions of others to their questions and comments, they will have the opportunity to learn how others reach conclusions. As the discussion progresses, they will learn the values as well as the limitations of this method. It requires real skill to move the discussion ahead, to limit heated cross talk, and to stress areas of agreement. As the group earnestly strives to answer its question or to reach a solution to its problem, new attitudes, revised beliefs, realeased tensions, and changed opinions should result. These by-products of discussion are almost as important as the solution discovered.

The forms of disdussion serve to help the citizens of a democracy to solve their problems. Students learning to use these forms shold discuss questions related to current issues.

Groups discussion is useful only if the members of the group have a real problem to solve and if they all agree on what that problem is. A disucssion will be profitable if the problem deserves solution; if it is worth the time spent on it; if it is either timely or timeless; if it can be solved in the time available; and if the group is competent to solve it. Many questions are not suitable because they do not meet these criteria. A question that has pssed the discussion stage, i.e., one that the members cannot consider with open minds, is probably not appropriate for discussion. If the groups is ready to argue the soundness of solutions, it may be too late for profitable inquiry to take place. Some questions that wyould profit from discussion are hampered form the ouste because they are poorly worded. A topic such as "The Afircan Problem" is not satisfactory because it is far too broad. A question such as "Should the United States intervene in a country about to succumb to Communist infiltration?" is not good because the discussants are likely to start debating "yes" or "no". Such questions as "What should be the role of the federal government in education?" are better because they indicate that no solution is readily available without inquiry. Group discussion is most profitable when truly interrogative questions are considered. Although no question can be worded perfectly, every attempt should be made to promote a worthwhile discussion.

Good group discussions are planned. Far too often people expect miracles to tke place just because they are seated in a circle ready to discuss. Preparation includes more than the seating arrangements, although they are not an insignificant detail. The person usually responsible for this preparation is the leader. It may be true that a leader will usually emerge from any group, but it is better if that person knows ahead of time what is expected of him so that hecan avoid some of the limitations of the discussion method. He should pessess more than a knowledge of discussion methods, important as that knowledge is. In fact, he should be better prepared on the topic for discussion than any other participant, for it is his duty to explain to the group the general procedure that will be followed and the methods he will use in eliciting information and in helping the disucession progress. Impartially he should ask thought-provoking questions to stimulate the discussion, to provide running summaries of the progress made, to quiet the too talkative members, and to obtain comments from those who are less active. He must keep the over-all discussion in view at all times and see that necessary information is not over-looked. He must lead the group by smooth transitions form one aspect of the question to another. Whenever possible, he should try to get the information from some other member, but if that information is not forthcoming, he should suggest the contribution himself. Although he is just as much a participart as the others, his added duties as leader and his objective attitude will make his contributions different from those of the others.

The ideal leader is one who possesses excellent judgment, appears mentally alert, exercises self-restraint, displays a sense of humor, demonstrates tact and diplomacy, and inspires confidence among the participants. Although these qualities may be rare in one individual, students learning to lead discussion should be aware of these techniques and try to develop them.

The participants should possess many of the same qualities as the leader, but it is not likely that all members will demonstrate them in all discussions. Whatever their endowments, the participants must be well prepared; they must keep to the subject being discussed; and they must adapt thier thoughts and expression to the groups activity. Each has the important responsiblity of critically listening to his colleagues and of helping to move the discussion forward. Participants can ask questions as well as answer them. By making their contributions timely and pertinent and by trying to follow an organized discussion pattern, they can help the leader achieve what he attempts to reach, a sound solution.

Participants taking part in group discussion for the first time frequently ask:

1. *Who starts the discussion?* The chairman introduces the subject matter for discussion; next he introduces the participants; then he may indicate a partition of the subject. He leads the participants into the discussion by asking questions that elicit general responses. If several members seem inclined to respond, he calls on a participant by name.

2. *How do participants show that they wish to contribute?* Participants unobtrusively indicate to the chairman that they wish to speak by addressing him quietly, by a slight gesture, or by starting to talk. Frantic waving of the hands and insistent shouting should be discouraged.

3. What part does the written analysis play in the discussion? The analysis is meant to assist preparation. It should be in the minds of the participants. A disucussion becomes stilted if the formal analysis is followed rigidly. Instead of saying, "Let us now limit the question adn define the terms," the leader may ask, "Did any of you find this topic too broad? Will our audience be confused by any of the terms we are likely to use in this discussion?" The audience should not be aware that an outline is being followed; they should be immpressed only with the orderly manner in which the discussion proceeds. If the discussion is lively, the group may want to omit a logical step at some point and perhaps bring that point up at a later stage in the discussion. Anything that does not add materially to the discussion may very well be omitted entirely.

4. What happens if someone else make the contributions I had prepared to make? Obviously the points are not made again, but they may be amplified by clarification or illustration. Participants should not contest with each other to see who makes the greates number of contributions.

5. Should we rehearse the discussion? Generally, rehearsal stifles the spontaneity of discussion, although individual participants may test their ideas among themselves.

6. May each member of the panel prepare contributions for such aspects of the question as the definition of terms, the causes, and the consequences? For a panel disucssion, all members hould see the question in its entirety. Members should prepare for a group activity, not for individual contributions in sequence. The preparation for a symposium may call for the prepared talks on some aspects of the question, but not on the introductory backgroud to be presented by the chairman.

7. May we use notes during the discussion? Excessive use of notes stifles discussion. Generally, the procedure is unwise because the spontaneity of the discussion is hampered and the audience becomes bored. If pertinent facts are difficult to remember, notes for instant reference may help. Futhermore, participants may wish to record their reactions for later comment.

8. How much guidance is expected from the chairman? He will keep the disucssion moving toward a conclusion by encouraging the participants to fill in the gaps and by politely interrupting when remarks are irrelevant, unimportant, or personal.. He will adapt his planned direction to the circumstances that develop. He willconclude with an impartial and well-balanced summary.

ANALYING QUESTIONS FOR GROUP DISCUSSION

Although no group can be certain that it will arrive at an acceptable solution, a group following the problem-solving method or the steps of reflective thinking is likely to reach a preferred solution. Simply stated, the participants in their preparation, and, generally, the group in its oral deliberations, attempt to follow an orderly procedure:

1. Defining and limiting the question.
2. Defining terms likely to cause confusion during the discussion.
3. Analyzing the specific subject matter for discussion by considering the importance, the history, and the causes of the problem.
4. Describing the criteria for judging a good solution.
5. Describing each of the various possible solutions and weighing the advantages and disadvantages of each.
6. Setting forth the preferred solution.

Although this method may seem detailed and rigid, as a means of analysis it aids in preparation for a good disucssion. No one expects a mechanical recitation of each step as the group proceeds. The steps in the reflective thinking process are a sound guide to follow because they force the participants to progress through the inquiry in an orderly manner. In individual thinking we may start with the rpoblem, jump to a conclusion, then backtrack and analyze our problem more carefully. The greater our difficulty, the more carefully we are likely to proceed with our analysis. Serious deliberation on important social problems calls for more than our ordinary pattern of thinking; it calls for critical or reflective thinking.

Questions for discussion are of three types: policy, fact, and value. Questions of policy are problems concered with courses of action to follow in the future: "In what ways can we improve the care and treatment of the mentally ill?" and How can we best meet the challenge of Communism in the uncommitted countries of Africa (Asia? South America?)" Questions of fact are of two types: (1) the finding of facts in a given situation, such as "What is the crime rate among teenagers in New York City?" and (2) interpreting the facts that are available such as "To what extent has television influenced teenagers to commit crimes?" Only questions of fact which call for interpretation or evaluation of the evidence lead to a profitable discussion. The discovery of facts should be handled by the investigations of individuals. Questions of value are concerned with appraisal: a book, a play, or a program. In discussion, standards are set by the group, and these criteria are applies in evaluation. The dicussants make a comparison of the strengths and weaknesses, the merits and demerits, the advantages and disadvatages. Personal tastes, opinions, even prejudices, all play an important role in the discussion because individual standards of judgment are revealed.

Questions of policy are probably best for beginners in discussion because they are easier to manage in the discussion format, and because the pattern of reflective thinking cam be applied more completely to them than to questions fo fact and value. For example, in considering the question of value "Is *Hawaii* a good novel?" The criteria for judging a wise answer and the evaluation of the work will constitute the content of the discussion. In the question of fact, "Are our college currently able to educate all qualified American young people who desire an education?" the statistical background of the question and the implications of the question will be the essential elements of the discussion. The reflective thinking process is followed, but it must be adapted to meet the needs of particualr kinds of discussion questions.

The preparation of a systematic analysis of a question for discussion should result in a thorough exploration of the topic. Such study should enable the participant to organize his material into the structure to be followed during the discussion. It should indicate to him the contributions that need to be made at a particular point. It does not leave to chance or inspiration the making of significant contributions. It helps to eliminate unnecessary details or side issues that may be interesting but not pertinent to the discussion. If the participants and the leader prepare individual analyses, the contributions should provide a comprehensive investigation. The pooling of the intelligence of the group should result. Just as scientists in different laboratories come to conclusions, so may discussants working with variant forms of evidence come to conclusions. At least if each discussant prepares thoroughly a greater variety of evidence is likely to be discovered. Moreover, the possibility exists that several solutions will be offered.

Self-questioning will help the discussants find pertinent materials. The pattern of reflective thinking will enable the participants to discover likely questions for consideration.

A. Definition and limitation of the question.
   1. What does this question mean to me?
   2. What do the various words in the question mean?
   3. Does the question change in nature after the terms are defined?
   4. Is the question too broad to be considered adequately in the time available?
   5. How should the question be limited?

B. Definition of the terms likely to be used during the discussion.
   1. Is the language likely to be technical?
   2. Will the participants have a jargon of their own not understood by members of the audience?
   3. What terms should be simplified?
   4. What definitions should be agreed upon by the group?

C. Analysis of the subject matter of the discussion.

1. How important is this question?
2. Does it require an immediate solution? a long-range solution?
3. Who is primarily concerned with reaching a solution?
4. What is the background of this question?
5. Is it a recent question or an old, persistent question?
6. What issues are involved in this discussion?
7. What has caused this problem? Is there one cause or many?
8. Will eliminating the causes solve this problem?
9. What specific facts must we have in order to solve this problem?
10. Do I have all of the facts that are pertinent?
11. What well-known figures have spoken out on this problem?
12. What groups have tried to solve this problem?

D. Description of the criteria for judging a solution.

1. What standards or goals should we set for a "best solution"?
2. Will the solution be costly?
3. Who will pay for whatever solution we discover?
4. Whom should the solution satisfy?
5. Will a solution require popular support?
6. Is an immediate or a long-range solution desirable?

E. Description of possible solutions and weighing the advantages and disadvantages of each.

1. Have I set forth a description of each solution?
2. Have I listed as many advantages and disadvantages as I can discover?
3. Have I weighed the advantages against the disadvantages and reached a defensible judgment in each instance?
4. Have I considered all possible solutions?
5. Have I limited solutions in order to strengthen my own preference?

F. Preferred solution.

1. Is this my preferred solution?
2. Does this solution have significant advantages and disadvantages?
3. Is this solution wise and based upon the evidence, or is it simply an expedient solution?

The foregoing questions merely suggest ideas that should concern the discussant. He should be guided by the question under discussion and adapt his self-questioning to it. If his thinking is thorough, he will not be caught short in making significant contributions. Each participant should feel free to comment and to criticize the remarks made by his colleagues. The only way a participant can engage in intelligent discussion is to be well informed.

GROUP DISCUSSION THE ROUND TABLE, THE PANEL, THE SYMPOSIUM, AND THE FORUM

Since each group conducting a discussion tends to adapt the format to its own specific purposes, needs, and interests, the types of discussion are numerous. Television programs, for example, defy classification because the procedures have been adapted to fit time limits and interests of those who may turn off their sets at any moment. Nevertheless, some standard types are popular.

The informal group discussion or round table is usually not observed by an audience. Normally, in addition to the leader, there are enough other discussants to provide for adequate contributions. With too few members, a good interaction of ideas is impossible; with too many, confusion results. The preferred number of participants would range from four to seven, but good infromal disucssions may be held with as many as fifteen or as few as three. With the larger number of member, the most active members will undoubtedly carry on the discussion. In the informal group, attepts are made to follow the problem-solution method that has been outlined. The discussants should courteously cooperate in reaching a solution. A member need not be foramlly recognized by the leader; when he has something worthwhile to say, he should contibute it. The outstanding characteristic of this type of discussion is its informality.

The panel is similar to the informal group discussion except that an audience is usually listening. With the audience present, the members are usually less informal and speak not only for the benefit of the other participants but also for the audience. The same interchange of ideas following th reflective pattern takes place as the leader helps the group progress to a solution. If the audience participates by asking question after the solution has been reach, the activity is called a panel-forum.

A symposium is quite different from a panel because all participants, perhaps three or four, are experts on phases of the question. For example, in a symposium on "What can be done to provide better medical care for the aged?" speakers were selected to discuss views represented by the aged, the medical profession, and the social security program. The symposium format provides specialized information for consideration. In some programs, however, the discussion stops after the experts have given their set speeches. Although the information is useful, there is little opportunity for the interchange of ideas by the members of the group. If the problem-solving method is not utilized by the members of the symposium after the information is presented in their speeches, the occasion is nothing more than another public-speaking occasion. When a panel follows a symposium, the combination offers an excellent group activity. If audience participation follows the panel discussion, the opportunity for the reaction of both participants and audience is provided.

The term forum has several definitions. Basically it means audience participation, but it has also come to mean a kind of institution. Local communities and organizations, such as a parent-teachers association, sponsor forums for the discussion of problems that closely concern them. The New York Times Youth Forum, led by Dorothy Gordon, is a well-established program held regularly for the purpose of informing the public on current issues.

The forum may present the basic information to an audience through the panel, the symposium, the lecture, the debate, or any other form that seems useful. The chariman should explain the procedures to be followed by the audience in asking question and in making comments. He should explain the length of time permitted each speaker, the frequency of participations, and the method for obtaining the floor. Although the procedures may vary according to the type of discussion, the ultimate goal is to enlist the help of the members of the audience in solving the problem under consideration.

Group discussion is an excellent means of informing the public, of influencing public opinion, and of pooling the intelligence of many groups. Generally, the solutions reached by groups are better than the judgment of any one individual, no matter how effective he may be as a speaker or as a leader. Moreover, the most problems are so complex that discussion may be more effective in exploring a question than the most earnest efforts of any individual. The great value of discussion is a democracy is that it enable many to feel that they have had a share in shping decisions.

THE ROLES WE PLAY AS OTHERS SEE THEM

(Here ia a list of roles that may be performed by the members of a discussion group. After the number corresponding to each role, write the name of the one or at the most two persons, including yourself, who performed this role most consistently and/or noticeably in the group today. The same may be written after several roles. If you did not observe any person in the group taking some of the roles listed, leave the space blank.)

1 Goal-setter (defines or proposes goals) 1. ____________________

2 Information-seeker 2. ____________________

3 Opinion-seeker 3. ____________________

4 Information-giver 4. ____________________

5 Opinion-giver 5. ____________________

6 Logical reasoner 6. ____________________

7 Elaborator (clarifies) 7. ____________________

8 Evaluator (measures Progress against goals and standards) 8. ____________________

9 Synthesizer (Summarized, suggests, compromises) 9. ____________________

10 Recorder (keeps record of group actions) 10. ____________________

11 Encourager (praises, builds status of others) 11. ____________________

12 Mediator (harmonizes, focuses attention on issues) 12. ____________________

13 Communication expediter 13. ____________________

14 Tension-reliever 14. ____________________

15 Follower (Serves as audience for others) 15. ____________________

16 Group-observer (focuses on process to help group progress) 16. ____________________

17 Cathartic agent (gives expression to group's feelings) 17. ____________________

18 Reality tester (tests group's decisions against practical results) 18. ____________________

19 Aggessor (builds own and minimizes others' status) 19. ____________________

20 Obstructor (blocks progress) 20. ____________________

21 REcognition-seeker 21. ____________________

22 Withdrawer (avoids meaningful participation in group activities) 22. ____________________

23 Competitor (tries to outdo others) 23. ____________________

24 Playboy (avoids all serious activity) 24. ____________________

25 Special-interest pleader 25. ____________________

WHAT ROLES DO I TAKE IN A GROUP?

(Following three separate discussions, rate your own role performance as objectively s you can. For each type of role in the first column, place a check mark under ons r more of the vertical categories. Use the columns marked "1" for the first discussion, 2" for the second, "3" for the third. Confer with your instructor on ways to improve our role contributions.)

	MY ROLE CONTRIBUTIONS														
	Roles I filled today			Roles I should like to fill			Roles I filled least well			Roles I should like to practice			Roles I should avoid		
GOAL-ORIENTED ROLES	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
1. Goal setting															
2. Process Related															
3. Seeking information and opinion															
4. Giving information and opinion															
5. Reasoning															
6. Elaborating															
7. Evaluating															
Synthesizing															

GROUP-ORIENTED ROLES

1. Encouraging															
2. mediating															
3. Improving communication															
4. Tension reduction															
5. Following															
6. Cathartic															
7. Reality testing															

SELF-ORIENTED ROLES	Roles I filled today			Roles Should like to fill			Roles I f filled least well			Roles I shouldlike to practice			Roles I should avoid		
	1	2	3	1	2	3	1	2	3	1	2	3	1	2	3
1. Agressive															
2. Obstructing															
3. Recognition seeking															
4. Withdrawal															
5. Competitive															
6. Playboy															
7. Special interest pleading															

ACTIVITIES OF DISCUSSION

1. Hve the student formulate three question for discussion which narrow the general topic used for the course.
   a. a question of fact
   b. a question of value
   c. a question of policy.
   Use the best ones for a round of discussions.

2. Have the audience list the roles that each participant plays in the discussion. (See attached sheet - "The roles we play as others see them.")

3. Select a vocation or profession in which you are interested. Make a list of situations in which you might participate in discussion. How large a role does discussion play in this occupation?

4. Make an oral comment on the following statements:
   a. Discussion and debate are essential tools of democracy.
   b. Democracy extends only as far as the sound of a man's voice.
   c. There is little evidence to support the conclusion that the average person can discuss anything intelligently.
   d. The characteristics of most discussions are manipulation and control
   e. The decisions made by a few carefully chosen persons are better than decisions made through discussion.

5. Assume that you have been asked to serve as chairman of a panel-forum Make a list of things you would do in preparing for the discussion

6. Divide the class into four groups:
   1. a round table discussion
   2. a panel
   3. a symposium
   4. a forum
   5. role-playing

Make a list of things which act as blocks to effective discussion in each form. Select a topic suitable for each type of discussion and allow a definite amount of time in class for each group to demonstrate the techniques of each form.

7. Assume that you are to arrange for a panel discussion on your campus. Selects a subject which is of interest to the entire student body. Indicate whom you would invite to sit on the panel, and why. Whom would you select as moderator? What sort of prelimanry or practice or practice discussion would you plan?

8. For the part of a class that is listening, have them write a one page evaluation of the discussion or fill out evaluation form.

SCIENTIFIC * INFORMATIVE

The informative talk may be epitomized in the following steps

1. Introduction
    a. establish rapport
    b. gain attention
    c. relate the subject to the wants of the listeners.
    d. preview what you intend to say by listing the central idea and purpose and main points.

2. Organize
    a. in logical order
    b. in adaptive order

3. Develop each point around the following pattern
    a. relate the point to previous material or purpose
    b. state the point
    c. make it clear by explanation, comparison, or illustration
    d. support or prove it by specific instances, testimony, statistics or additional factual illustration.

4. Conclude

Differences between written and oral communication

1. Writing depends upon language alone; in speech, meanings are communicated through language-voice-action, a unified medium, not separate media. George Bernard Shaw once said, "There are fifty ways of saying yes, and five hundred of saying no, but only one way of writing them down."
2. Both writing and reading are usually solitary activities; by its very nature speech is social.
3. Written language represents the outcome of thinking; the language of

speech represents thinking-going-on.

4. Written language is comgealed, set. Because it is congealed, it may become permanent. But speech exists only in the moment of utterance. It cannot truly be preserved in written record, on tape, or even in a sound movies.
5. Except for letters, a piece or writing is necessarily addressed "to who it may concern"; speech is addressed to a particular audience, at a particular time, on a specific occasion. The writer-reader relationship is thus distant in time and space, whereas the speaker-listener relationship is usually immediate and close.
6. Again except for letters, a reader's response to what he reads is seldom communicated to the author. But a listener's response is immediate and direct.

(From Basic Principles of Speech by Sarett, Foster, and Sarett)

I. Introduction

A. Establishing Rapport

1. Through speech manner

a. You may begin to establish rapport with your audience by walking to the platform or the lectern withquiet assurance.

b. You may establish rapport by standing before the audience quietly and silently.

c. You may establish rapport by being physically direct in delivery.

d. You may establish rapport by being friendly and pleasant.

e. You may establish rapport by an informal or even a casual manner.

f. You may establish rapport by the skillful use of contrast.

2. Through what issaid
    a. Establishing rapport by corteous and generous acknowledgment of the chairman's introduction.
    b. Establishing rapport by reference to a preceding speaker
    c. Establishing rapport by sincere expressions of pleasure
    d. Establishing rapport by referring to matters of local interest
    e. Establishing repport by reference to the place and occasion
    f. Estalishing rapport by reference to the idea dominant at the moment in the minds of the audience
    g. Establish rapport by responding to the mood of the audience
    h. Establishing rapport by reference to the special interests of the audience
    i. Establishing rapport by casual comment on homely or trifling matter of which the audience is aware
    j. Establishing rapport by opeining with a compliment to the audience

B. Attention Methods

1. A speaker may arouse interest in his subject by relating it to the special interests of his audience.
2. A speaker may arouse interest by interpreting his subject in concrete terms familiar to the audience
3. A speaker may arouse interest by creating curiosity.
4. A speaker may arouse interest by laying down a barrage of questions
5. A speaker may arouse interest by opening with a striking fact.
6. A speaker may arouse interest with a narrative.
7. A speaker may arouse interest with an anecdote.
8. A speaker may arouse interest with a familiar historic incident, quotation, character or book.
9. A speaker may arouse and hold interest by use of visual aids.
10. A speaker arouses and holds interest through an effective speech style.

C. Wants of the listeners

1. Primary motives

    a. Self-preservation and the desire for physical well-being

    b. Freedom from external restraint

    c. Preservation and increase of self-esteem (ege expansion)

    d. Preservation of the human race

2. Secondar motives

    Bedause secondary or derived motives are indefinte in number and because they vary from person to person, no classification of motive appeals is entirely satisfactory. The list which follows however, contains most of the specific drives or desires to which speakers appeal.

    a. Acquistion and saving

    b. Adventure

    c. Companionship

    d. Creating

        1. Organizing

        2. Building

    e. Curiosity

    f. Destruction

    g. Fear

    h. Fighting

        a. anger

        b. competition

    i. Imitation

    j. Independence

    k. Loyalty

        1. to friends

        2. to family

        3. to social groups

        4. to nation

l. Personal enjoyment

1. of comfort and luxury

2. of beauty and order

3. of peasant sensations (tastes, smells)

4. of recreation

5. of relief from restraint

m. Power and authority

n. Pride

1. reputation

2. self-restpect

o. Reverence or worship

1. of leaders

2. of institutions or traditions

3. of the Deity

p. Revulsion

q. Sex attraction

r. Sympathy

Parts of a Speech

D.

1. Introduction

a. Definition - The specific purpose of a speech is the precise response desired from the audience by the speaker

b. Make the statement clear and concise

c. Delineate exactly what you want the audience to do feel, believe, understand, or enjoy.

2. Central idea

a. Definition: The central idea is a topic sentence which unifies and encompasses all the points of your speech's content.

3. Main Points

a. Calls attention to the broad outlines of the speech so the audience will know how the speech will develop

BODY

A. Adapting organization to content and purpose

Logical structures

1. Time sequence
2. Space sequence
3. Cause-effect sequence
4. Special topical sequence or partition
5. Classification or categories
6. Problem-solution

B. Adapting organization to situation

Adaptive structures

1. From the familiar to the unfamiliar
2. From the simple to the more complex
3. From the abstract to the concrete
4. From the concrete to the abstract
5. From the general to the more specific
6. From the specific to the more general
7. The climactic
8. The hypothetical
9. The metaphorical

C. The forms of verbal support

Several forms of verbal support may be used to develop or prove the ideas in speech:

1. Explanation
2. Analogy or comparison
    a. figurative analogy
    b. Literal analogy
3. Illustration (detailed example)
    a. Hypothetical illustration
    b. Factual illustration
4. Specific instance (Undeveloped example)

5. Statistics
6. Testimony
7. Restatement

CONCLUSION

A. Issuing a challenge or appeal
B. Summarizing
C. Using a quotation
D. Using an illustration
E. Supplying an additional inducement to belief or action
F. Stateing a personal intention

SUGGESTED ASSIGNMENTS FOR INFORMATIVE

1. Report a first hand study or observation
    a. The campus parking situation
    b. The study habits of residents in my dorm
    c. Crowd behavior at campus event
    d. Crowd behavior at Last Chance
    e. Significant changes in your attitude toward college
    f. Planning for a campus even - homecome, proms, etc.
2. A classroom oral report on an outside reading assignment.
3. Present a two-minute talk in which you support or deny the truth of some well-known adage, proverb, or quotation.

Suggestion: a. Youth is a wonderful thing; what a crime to wasteit on children.
b. Youth is the age of striving and selfishness.
c. Youth is a blunder; manhood a struggle; old age a regret
d. Life is like paying a violin solo in public and learning the instrument as one goes along
e. Democracy gives every man the right to be his own oppressor.

4. A formal talk to be given to a service club explaining how communications break down and mis-understanding arise between generations.
5. Compare the youth of today with the youth of some other culture, historical period, race. Select one significant aspect of similarity (or dissimilarity) and substantiate this view with as many forms of verbal support as possible in the given time.
6. Hold a classroom discussion on "What are my generations'attitudes toward the Federal Government". Have each student come with one contention and support. After one student has presented his information, call on another student and that student must relate his contention and support (impromptu) to the previous comments.
7. Prepare a three-minute speech in which you demonstrate to the class how wome siple device or gadget works. (Camera, light bulb, a flashlight battery - use visual aids)
8. Make an audience analysis of your class.
9. Analyze a written speech for attention factors
    a. specific purpose
    b. adaption to audience
    c. logical organization
    d. or all of the above
10. During a round of classroom talk, jot down what you believe to be the specific purpose of each speech. In cases where the majority failed to grasp the speaker's purpose, decide who was a fault - speaker or audience.
11. Have some students study Gallup's method of "breaking down" the "Great American audience" and report on it.
12. Talk on how to do something
    a. Kick a football
    b. Driving a golf ball

13. Give a three-or four-minute talk on some subject that arouses your fighting spirit-dishonesty, curelty, unnecessary red tape, campus injustices, unsympathetic officials or theachers, unfair requirements or restrictions, the denial of civil liberties, biased newspaper reporting, dangerous demagogs.

    Choose a subject that makes you genuinely angry, excited, or indignant. Let yourself go vocally and physically in denouncing the institution or practice. Be careful, however, to back up what you say with facts. You may make the point as strongly as you like, provided you are able to prove it. (Remember to frame a specific purpose and to choose materials suitable to secure the desired response from your listeners.)

14. Read carefully for three days the editorials ans signed columns in your newpaper. To what extent were the forms of supporting material used to substantiate the writers' views. How often were opinions expressed without supporting evidence.

15. Organize a one-point informative speech on one of the following subjects or a similar subject. Employ at least three different forms of supporting material.
    a. The meaning of pragmatism
    b. The principle of liberal education
    c. The reason for shop lifting
    d. The meaning of "God is dead"

16. Choose one of the following subjects and develop it according to three different types of organization. Confine the development to main points.
    a. The contemporary novel
    b. teaching machines
    c. the theatre of the absurd
    d. student government
    e. How to learn through better listening
    f. the use of visual aid in speaking.

17. Evaluate the introductions and conclusions of a speech printed in Vital Speeches.

18. List at least ten different situations in which informative speeches are called for. To what extent do you think the same principles of organization apply in each of these situations, and to what extent must special modifications or adaptations be made?

19. Make a study of one particular type of informative speaking - the classroom lecture, the oral report - After listening to a number of talks of this kind, prepare a paper in which you comment on any special problems of organization or presentation or content which appear to be present. How were or can these problems be solved?

20. Deliver a short talk in which you tell the class to construct a map locating a certain building in tours or your home town. Collect the maps they draw and see how accurate they have been.

21. Deliver a short speech in which you explain a plan of organization, a procedure, or operation.

22. Deliver a shor talk in which you attempt to make the audience appreciate
    a. a great distance
    b. a great value
    c. a great quality
    d. a great size
    e. a great waste

23. Have students evaluate speakers either orally, in an essay, or on forms (see attached forms)

24. To demonstrate the need for accuracy, have a student seated in front of a table tell a person standing behind the table how to tie a tie or wrap a package. Speaker cannot look at demonstrator, and demonstrator should not use his own knowledge to help speaker.

NAME__________ Plan of Audience Adaptation

GENERAL PURPOSE__________

SPECIFIC PURPOSE__________

ATTENTION METHODS: (1)__________

(2)__________

(3)__________

GENERAL PLAN__________

MOTIVE APPEAL__________

VERBAL SUPPORT (SPECIFIC DEVICES

VISUAL SUPPORT

CONCLUDING METHOD

DOCUMENTATION

TYPES OF RESONING INVOLVED IN THE SPEECH

UNIT III - RHETORIC

PERSUASION

A. Speaker

If a speaker is to develop his speech with maximum persuasiveness, he must take due account of some of the following "musts."

1. He must learn to think objectively.
2. He must understand habit, emotion, values, attitudes, and all other non-logical factors that influence human behavior.
3. He must adapt himself to the various mental attitudes of audiences.
4. He must acquire skill in formulating responses for various mental attituded.
5. He must know the various kinds of belief-making materials at his disposal, those that are not logical as well as those that are logical.
6. He must acquire skill in understandind and adapting to motives and desires.
7. He must acquire skill in the use of suggestion.
8. He must understand the principles that govern attention and develop skill in controlling attention.
9. He must understand the special problems that arise when men act as a crowd.
10. He must understand the pseudo-reasoning processes through which men go in order to justify decisions which they have made irrationally.

B. Message

General principles of all outlining

1. Coordination - a series of generally related points, all of which have one or more important element in common.
2. Subordination - topics or reasons whould be subordinated or placed in inferiour order to others on its basis of some significant relationship.

3. Distinctness - each point in the outline should represent a separate idea in its own right.
4. Sequence - effort should be made to arrange the points in each coordinate list in some kind of order or progression.
5. Symbolization - every point in the outline should be marked by a symbol which at once designates the degree of subordination and also its place in the coordinate list.

C. Types of propositions in speeches to presuade

1. Something should or should not be done - policy
2. Something is or is not so - fact
3. Something is desirable or undesirable - value

D. Steps in organization of Persuasive speech

1. Attention
2. Need
3. Satisfaction
4. Visualization
5. Action

1. Introductory statement. (Attention step)

2. Involvement statements (Motivating audience

3 Need Step
    a. Belief

        1. Reasons

            a. Proof

    b. Belief

        1. Reasons

            a. Proof
    c. Belief
        1. Reasons
            a. Proof

4. Satisfaction Step
    a. Criteria

    b. Statement of proposal
        1. Proof

5. Visualzation Step

6. Action Step. (Appeal for sound solution)

Traditional Brief
Introducation
Title____________________

The Proposition (An exact statemtn of the proposition)

I. (Immediate considerations- A brief statement of the factors which are immediately responsible for cinsideration of the proposition at this time.
This Proposition is timely. . . . . a.____________________
b.____________________
c.____________________

II. (Relevant backgroun- such material about the history and origin of the problem as may be necessary to set it in its proper context.)
The history of this problem is important . . . . . a.____________________
b.____________________
c.____________________

III. (Definition of terms- a definition of the important words and phrases in the proposition and such other special words and phrases as will recur in the brief.
The terms are defined as follows . . . . . a.____________________
b.____________________
c.____________________

IV. (Stipulation- matters which, although necessary to an understanding of the proposition, need not and will not be supported by evidence and argument in the brief.
A. It is well known that: 1.____________________
2.____________________
B. It is recognized that: (Admissions)
1.____________________
2.____________________
C. This debate is not concerned with: (Exclusions
1.____________________
2.____________________

V. (Issues) a statement of all potential issues
The issues ot this debate are: a.____________________
b.____________________
c.____________________
d.____________________

Body
I. Statement of the first issue V.a. above____________________, for
A. Reason____________________
1. Support____________________
B. Reason____________________
1. Support____________________
2. Support____________________

Conclusion
I. Therefore, as
A. Restate first issue ____________________, and as
B. Restate second issue____________________, and as
C.
D.
E.
We urge the adoption of (Restement of the propostion of the debate.)

AUDIENCE UNDERSTANDING REQUIREMENTS

A. Nature of evidence

B. Nature of reasoning

C. Propaganda

A. Type of evidence

1. Admissible or inadmissible
2. Primary or secondary evidence
3. Written or unwritten
4. Direct or indirect
5. Real or personal
6. Lay or expert
7. Prearranged or causal evidence
8. Negative evidence

B. Force of evidence

1. Partial Proof
2. Corroborative proof
3. Indispensable proof
4. Conclusive proof

C. Tests of evidence

1. Timeliness
2. Relevancy
3. Internal consistency
4. External consistency
5. Sufficiency
6. Comparative quality
7. Tests of statistical evidence
8. Tests of source
9. Tests of reporting
10. Tests of documentation
11. Tests of audience acceptability

TYPES OF REASONING

A. Reasoning by example

  1. Tests

    a. Is the example relevant?

    b. Are there a reasonable number of examples?

    c. Do the examples cover a critical period of time?

    d. Are examples typical?

    e. Are negative examples non-critical?

B. Reasoning by analogy

  1. Tests

    a. Are there significant points of similarity?

    b. Are the points of similarity critical to the comparison?

    c. Are the points of difference non-critical?

    d. Is the analogical reasoning cumulative?

    e. Are only literal analogies used as logical proof?

C. Causal reasoning

  1. Tests

    a. Is the alleged cause relevant to the effect described?

    b. Is this the sole or distinguishing factor?

    c. Is there reasonable probability that no undesirable effect may result from this particular cause?

    d. Is there a counteracting cause?

    e. Is the cause capable of producing the effect?

D. Sign reasoning

  1. Tests

    a. Is the alleged substance relevant to the attibute described?

    b. Is the relationship inherent?

    c. Is there a counter factor that disrupts the relationship

    d. Is the sign reasoning cumulative?

STRUCTURES OF REASONING

A. **Syllogism**

   1. **The categorical syllogism**
   2. **The disjunctive syllogism**
   3. **The conditional syllogism**

B. **The enthymeme**

PROPAGANDA

1. **The card stacking device**
2. **the faulty generalization device**
3. **The falsification device**
4. **False analogy device**
5. **Non sequitur device**
6. **The false issues device (red herring, trick or diversion)**
7. **The false relationship device**
8. **The false dilemma (either - or)**
9. **The name calling device**
10. **The glittering generality**
11. **The personalities device**
12. **The transfer device**
13. **The band wagon device**
14. **The plain folks device**

Assignments for rhetoric

1. Select a speech subject. Frame the specific purpose of a five-minute speech to persuade on this subject to:
    a. an audience that is favorable but not aroused.
    b. an audience that is apathetic
    c. an audience that is interested but undecided.
    d. an audience that is hostile toward the proposition
    e. an audience t hat is opposed to any change from the present situation.

2. Orgainize a one-point persuasive speech on one of the following subjects or a similar subject. Employ at least three different forms of supporting material.
    a. You can learn to read faster.
    b. Co-educational colleges are best for turning out scholars.
    c. Let's adopt a four day school week
    d. All 18 year olds, regardless of sex, should be drafted for governemtn service.
    e. We should increase our athletic scholarships.
    f. The opportunity for a college education should be provided free.

3. Select a subject toward which you think the members of your class are likely to be apathetic. Work out an introduction for a sheech that will arouse interest in the subject and secure your listeners' goodwill and respect.

4. Select a controversial topic likely to arouse strong feeling among members of your speech class. Work out three different conclusions for a speech on this topic, as follows:
    a. One that would leave them in a thoughtful mood.
    b. One that would arouse them to enthusiasm and excitement
    c. One that would encourage in them a quiet determination to take some definite course of action.

Suggested topics:

a. Excessive cutting of classes

b. Cheating in exams.

c. Honor system

d. Restricting students to the area on weekends.

5. Analyze a speech in *Vital Speeches* for one or all of the following:

a. Persuasive wording of the speech

b. Persuasiveness of his support

c. Effectiveness of the call for action

d. effectiveness of the visualization step

e. Effectiveness of the need step

f. Effectiveness of the solution step

g. Effectiveness of the introduction

6. Make a three-minute speech where you introduce a motion to student congress and support it.

7. Make a three-minute speech where you advocate a specific change in the college. Suggested topics:

a. Required attendance to classes

b. Honor system

c. Girls be allowed to live off campus

d. Required attendence at concerts

e. Comprehensive exams in major

8. In an impromptu speech support or deny the following statement:

Persuasion and propaganda are unethical

9. Write a one-page paper on:

What personality traits do you associate with the successfull persuader?

10. In a short speech or paper, tell how the listener must react to a persuasive speech, in order to make an ethical action as a result of the speech.
11. Evaluate class speeches.
12. Select a topic. Read and compare ten articles on reasoning and support
13. Bring in a speaker and have him use several propaganda devices. Have class identify each.
14. Bring in the debate team. Have class evaluate arguments.

Unit IV - oral Reading

READING TO AN AUDIENCE

Reading aloud to an audience can be both a useful art and a fine art. It is a useful art when the speaker reads quotations to support ideas in his speech or when a secretary of an organization reads his minutes to the membership. It is a fine art when an interpreter reads a narrative poem for the aesthetic pleasure of his listeners or when a play-reading group presents an interpretation of a contemporary drama.

The speaker needs to be able to read well in order to give an accurate and effective interpretation on any documentary material he wants to include in a speech. Even though he may be able to deliver his own ideas with a full realization of meaning, he may not be able to re-create the thought of someone else and present it with the same grasp of meaning. The audience loses respect for a speaker who reads poorly.

Reading aloud to an audience is as much a process of communication as delivering a speech extemporaneously or as talking with another person. The oral reading of a manuscript speech or of passages to be included in an extemporaneous speech requires the communication of thought and feeling to listeners who respond to its ideas and emotional connotations. Accurate communication through reading demands the directed mental activity of the reader and the listener. If the speaker's own understanding is incomplete or distorted, his listeners will be misled. If he is to convey all the overtones of thought and feeling to other people, he must have a full comprehension of his meaning at the moment of reading. He must also express the meaning with a lively sense of communication and make an earnest effort to gain a response form his hearers.

Some general misconceptions about reading aloud are prevalent. Some untrained speakers have the notion that oral reading is easy because they simply stand before an audience and read a manuscript. They feel secure because they have a printed text before them. Since there is little to tax their memories they will be confident while reading. An increase in confidence is helpful, usually, but security is not synonymous with effectiveness. Effective communication requires a skill and competence that can be gained mostquicly by training and practice.

Professional people, particularly administrators, ministers, lawyers, politicians, and teachers, read speeches for a variety of reasons. Some read because the pressure of their activities limits time for the preparation of good extemporaneous speeches. Some read because they want to express themselves in a better style. Others read because they will be quoted extensively and they want to be quoted accurately. Sometimes it is necessary for important public figures to give advance copies of their remarks to the press several hours before the actual speech is delivered, and to depart from the text might cause confusion. You may believe that you will never be such an important person; nevertheless, teachers read to their students, lawyers read in court, and business men constanly read to their colleagues and employees in conferences and committee meetings. What ever the reason, it is important for beginning speakers to learn to read their own words and the words of others with a full appreciation of the meaning, if they want to gain the desired response.

The causes for ineffective reading are not difficult to detect. A poorly compsed manuscript, whether the words are the speaker's own or those of another, is not easy to read. A manuscript that reveals few of the characteristics of oral style, that may never have been intended for listeners, seldom makes the speaker's tak simple. Furthermore, speakers allow their habits of silent reading to carry over into their oral reading. For years they have been trained to read rapidly to cover long assignments for classes and to read quickly to gain as much information as possible. They may have great skill in silent reading to get the main theme and the leading ideas. Because the main thought is clear in their own minds, they believe the idea is just as clear in the minds of the audience when they have read it aloud. As a rule they read far too rapidly for hearers to understand, and to appreciate the significance of the thought. They need to analyze, interpret, assimilate, and presant the thought with a full realization of the meaning. Skimming will not do. If the speaker possesses an adequate voice and articulation for most occasions, he can improve his oral reading and become more effective in communicating the meaning of a manuscript or a printed page.

COMMUNICATING THE MEANING: ANALYSIS, INTERPRETATION, ASSIMILATION, AND PRESENTATION

Mastery of content is the first essential in any kind of oral communication. If you are not sure of the ideas, how can you communicate them accurately? If you are reading your own manuscript, you should have mastered the content. If you have analyzed the thought by checking your reasoning in constructing a sentence analysis, this ten should be a simple one for you. But if you are reading the words of another author, you will need to analyze his thought carefully. For some texts you will need to know as much as you can about the author and his reasons for witing. Analysis of the manuscript by self-questioning will help to make the ideas and implications clear. In making your understanding exact and thorough you may employ a systematic analysis of the meaning.

Analysis. The basic requirement for intelligent reading aloud is a compleste understanding of the relative importance of ideas and of their relationship to each other. The reader must be able to determine the units of thought; the key ideas in each unit and the degrees of their importance; the relationship of key ideas and units of thought to each other: coordination, subordination, parallelism, series, contrast, condition, climax; and the structure of the larger units.

The reader must also determine the appropriate attitude to be expressed in each unit of thought: anger, pity, fear, pride, joy, hope, reverence, surprise.

The meaning cannot be complete without the feeling that accompanies it. Vivid reading depends upon full comprehension of both meaning and feeling.

Interpretation. A single sentence by itself offers more possibilities of interpretation than there are words in the sentence: each word may be a key idea if only one idea is important, and two or more words may be important in the smae reading. These ideas upon which attention is focused are called centers. For example, the sentence: "She is going to the theatre tonight," offers the following possibilites of centering:

1. on *she*: She rather than he is going;
2. on *is*: it is realy true that she is going;
3. on *going*: she is actually getting started;
4. on *to*: she is going toward the theatre rather than away from it;
5. on *the*: she is going to the one theatre she tinks is the best one;
6. on *theatre*: she is going to the theatre instead of the fraternity party;
7. on *tonight*: she is going tonight, not tomorrow night;
8. on *she* and *tonight*: it is she, not he, who is going, and it is tonight, not tomorrow night.

The attitudes which may accompany each of these logical meanings, multiply the number of possible interpretations for the sentence. For example, the first centering may be given with the attitude of indignation or surprise or relief of resignation. The second centering may be given with the feeling of triumph or insistence or doubt or boredom. Each of the other centerings may have a variety of attitudes.

As soon as this simgle sentece is put into a context of two sentences, the centering in the first sentence is determined by the meaning of the second. For example, "She is going to the theatre tonight. As soon as she gets there she will buy our tickets for tomorrow night." Because the key ideas in the second sentence are the arrival and the time: *gets* and *tomorrow*, the most important ideas in the first sentence, are the place and the time: *Theatre* and *tonight*. In each sentence, however, there is a third idea of some importance: *she* in the first sentence and *tickets* in the second. The ideas repeated in the second sentence fall into the backgournd of attention because they are all repeated for clearness of the continuity of the thought, not for emphais or reinforcement of the thought: *she*, *there*, *she* *night*. These four words are not centers of attention because the three ideas of person, time, and place have already been brought out clearly ing the first sentence and do not need further stress. If the third sentence were "Tomorrow night is the right night, isn't it?", the word *tomorrow* would be one of the centers of attention because the idea is repeated for emphasis. A word repeated for clearness is called an *echo*, and one reated for emphais is called a *restatement*. An echo is never a center of attention; a restatement must be a center.

Assimilation. The ability to understnd the text to be read aloud must be utilized not only in the preliminary analysis but also in the communication with the audience. Being able to work out relationships and degrees of importance of ideas is fine, but the real test is knowing them weill enough to communicate them effectively to listeners. Being able to decide what attitude is appropriate for a particular ideas is essential, but being able to espress that attitude so that the audience can feel it is the final test.

Study and rehearsal for a full grasp of the maing and feeling will enable you to assimilate your material to that you can present it as you want the audience to get it. You must be able to re-create the thought and the attitudes at the moment of reading aloud if your communication is to be vivid.

Presentation. Presentation of ideas in reading is more difficult than communication is speaking for most students because the reader must get the thought from the text, interpret it, and then communicate it, whereas the speaker in extemporaneous delivery thinks the thought as he communicates it. If assimilation is complete, the reader should be able to interpret as he reads and therefore should have no more difficulty than the extemporaneous speaker, The problem is to be able to devote your attention primarily to your listeners and not to the text. You should look at the manuscript as little as possible and at the audience as much as possible. You should be concernedabout the response of your listeners as your major objective in reading a manuscript as much as you are in speaking extemporaneously.

TERMS USED IN THE STUDY OF ORAL READING

Several terms are useful in analyzing meaning and feeling and in improving the interpretation of ideas to an audience. They lead to better understanding.

1. Conversational quality in reading results from a full realization of the content of the words of the selection as they are read, and a lively sense of communication with the audience. It is that quality that makes the audience feel the speaker is animated by a sincere purpose to communicate ideas attained by mastering meaning.
2. Centering is the mental process of discovering which idea carries the essential meaning and of focusing attention upon this idea until it stands out in relief from other ideas in the phrase. It results from determing the relationship between ideas in the same or other phrases.
3. A center is the idea in the phrase which carries the essential meaning of that thought group and upon which attention is focused.
4. A phrase is a group of words constituting a unit of thought and containing at least one center of attention: it is such a part of the thought as the mind grasps as a single unit.
5. Phrasing is the vocal manifestation of centering. By means of pausing and vocal changes the reader is able to indicate phrases to his audience. The physical effect of centering and phrasing is emphasis.

6. A new ideas is an idea which appears for the first time in the selection.

7. An echo is an idea repeated for the purpose of clearness or coherence. It constitutes the connective tissue of the languageand falls into the background of attention. It has the same relation to the original statement of the idea that a pronoun has to its antecedent; hence it may be the repetition of the original idea or a synonym.

8. A restatement is an edea repeated for the purpose of emphasis. It may be the same word or a different word.

9. Amplification is a development or enlargement of an idea by means of general illustration, specific instance, allusion, reference to authority, details, or other support.

10. Emotional drifting is the persistence of an attitude or emotion in speaking without regard to changes in the mood or meaning.

11. Overcentering is the focusing of attention upon too many ideas int the selection because of failure to realize subordinate relationships between ideas that belong in the same phrase.

12. Overphasing, the separation of ideas into too many phrases, results from overcentering.

13. Undercentering is the failure to focus attention upon all the major ideas in the selection because of insufficient grasp of the meaning.

14. Underphrasing, the presentation of ideas in groups too large to convey the full meaning, results from undercentering

15. Misplaced-centering, focusing of attention upon the wrong word in a phrase, results from a misinterpretation of the meaning.

16. Physical unity results from concentration, poise, and muscular coordination, and produces harmony of thought, voice, and action.

17. Physical drifting is the maintenance of a set facial or bodily expression or attitude without regard for changes of meaning, emotion, or mood.

18. *Distraction of attention* is the loss of concentration and can be prevented only by refocusing attention until the meaning is grasped.

19. A *pause* is a moment of silence after a phrase, or before or after a word, needed by both the reader and the listener for the refocusing of attention. It may be used for clearness or for emphasis. The reader uses the pause after a phrase to interpret the next phrase. The listener uses it to assimilate the preceding phrase.

20. *Hesitation* is a break in a phrase caused by insufficient focusing of attention. Frequently it is vocalized with an irritating *a*, *er*, or *uh*.

21. *Structural emphasis* is the development of proportion, climax, and other relationships within the larger units of the selection.

22. *Poise* results from a posture which is niether strained nor limp. It requires sufficient control over the muscles to avoid any appearance of slouchiness, and sufficient freedom from tension to permit ease of movement. It is self-assurance without arrogance.

CHOOSING AND STUDYING SELECTIONS FROM SPEECHES

Selections for study and reading aloud should represent a high level of thought and composition. The ideas should be significant to the reader and to his hearers, preferably with some appeal for belief or action or both. Although essays and editorials frequently provide good selections, speeches are a more reliable source because they were composed for oral presentation. The direct, personal, communicative qualities of style in an earnest persuasive speech help the reader to develop the urge to communicate with his audience. A well-constructed selection on a live issue enables the reader to re-create the thought with enthusiasm and to present it with forceful delivery.

In cutting a speech to make a coherent selection, the reader should make certain that he does not distort the speaker's thought and that he preserved the continuity of meaning. The resulting selection should convey a complete idea to the audience.

To gain the greatest amount of benefit from the study and reading of a selection, systematic analysis of the thought is essential. To be completely effective in reading aloud, you must attain a full understanding of the meaning and feeling, you must assimilate the ideas with vivid imagery and appropriate attitudes, and you must be able to re-create the thought and the emotions at the moment you read them to your listeners.

For preparing to read aloud with improved communication various devices are helpful. Marking a copy of the selection for study can assist the mind in comprehension, but the copy should never be used for reading aloud lest the interpretation become mechanical. The best centering and phrasing can be indicated; the two kinds of repetition, echo, and restatemtn, can be differentiated; parallelisms, contrasts, subordinations, and other relationships can be recorded attitudes and images can be suggested. Paraphrasing, summarising, interpolating, amplifying, self-questioning, and illustrating are excellent means of compelling your mind to act upon the ideas and of preventing the thought and feeling from becoming inert.

Practice in reading can be valuable; or it can be useless and even harmful. It is valuable only when you keep an alert mind focused on the meaning. You should be vigorous on ideas that call for vigor, and jovial on ideas that call for joviality. The sentence "Hitler was the most destructive man in history" can be read vigorously, but the sentence "This process has twelve steps" calls for no special attitude other than the desire to be understood. Merely repeating words makes reading mechanical; employing force and variety without regard to meaning makes reading unintelligible. Practice tends to make permanent; it does not necessarily make perfect. In practice the first requisite is full and constant concentration on the meaning.

Reading to communicate may be especially difficult for those who have given declamations for admiration of proud parents and kind neighbors. To overcoe bad habits acquired in "speaking pieces" or learning "elocution" may require an exacting discipline in realization of content. The right thought can be communicated only when the reader understands it.

You should learn ideas before you attempt to learn words. Three devices are especially useful in focusing attention: (1) *Paraphrasing* the material tests your grasp of thought. (2) *Summarizing* enables you to find the key ideas and to see their interrelations. (3) *Interpolating expressions* to be used only in preliminary study, helps you to concentrate on the significance of the words. Such expressions as "do you understand?" "Isn't this true?", "Note this point.," "Let me repeat.," and "How terrible that result would be!" help you to think with your audience. In preparing a selection you should sue the following plan of study:

1. Read the selection carefully, trying to get the full meaning.
2. Using such works as *The New English Dictionary*, *The Encyclopaedia Britannica*, and the *The Encyclopedia Americana*, study and record the meaning of all unfamiliar words and references. Even a familiar word may have an unfamiliar meaning. You should know the meaing of every word, allusion, and illustration as used in the selection, and you should write out references that need clarification. Write out the precise connotation of phrases and the interpretation of the imagery, and indicate the pronunciation of unfamiliar words.
3. Paraphrse the whole selection in your own words.
4. Summarize the selection, using one sentence for each paragraph or unit.
5. Make a sentence analysis of the selection.
6. Divide the selection into thought units or phrases by drawing a vertical line after each phrase.
7. Draw a circle around the center or centers of each phrase. If there is more than one center in a phrase, indicate by numbering below the circle

whether the cnters are primary or secondary, and whether or not they are parallel.

8. Draw a single horizontal line under each echo and two horizontal lines under each restatement. Above each echo and each restement indicate the reference.
9. In the margins point out examples of amplification.
10. Insert above the lines such clarifying expressions as "for the most part," "however," "on the contrary" to enable you to gain a fuller appreciation or relationships, and any exclamations or asides that help to bring out the attitudes such as "how dreadful," "how true," or "Can you believe it?" These interpolations are to be used only in practice.
11. Write above the prhases such imporatnt attitudes as the following: indignation, determination, doubt, fear, pride, scorn, sympathy, anger loyalty, and respect.
12. Indicate in the margins trasistions, parallel ideas, contrasts, parenthetical expressions, concessions, and qualifications.
13. Point out in the margins the structural emphasis in the selection: the important ideas, the subordinate ideas, the climaxes.
14. What plan of adaptation tothe audience is used in the selection?
15. Does a particular mood or feeling characterize the whole selection? If so explain.
16. List observations and experiences of your own that throw light upon the ideas presented in the selection.
17. Master the meaning fully by the use of imagery and intensify the thought expressed through amplification, repetition, or illustration.
18. Talk the selection through in your own words as you would in explaining the problem to a friend. If possible, get someone to listen to you.

19. Fix the sequence of ideas in mind.

20. Read the words of the selection, but keep the ideas uppermost in your mind. Do not repeat words unless you have a full realization of their meaning as used in the selection. Keep your attetnion focused throughout your practice.